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ABSTRACT

This music curriculum bulletin is designed for curriculum directors, administrators, and teachers for use in examining and expanding their existing music programs for elementary and secondary grades. It describes rationale, exemplary programs, and evaluation measures for music education programs in Oregon. Chapter one discusses the importance of the community, school board, school administration, and individual music teachers in creating an environment in which music programs can be successful. In chapter two, a series of articles explains how music experiences are integral in childhood education; suggests concepts and tasks to be taught in elementary and intermediate grades; and reviews programs which introduce children to electronic synthesizers or ethnic music. Five mini-courses for fifth to seventh graders are described in chapter three. These focus on jazz, opera, and sight reading. Chapters four through six present exemplary high school music programs, a string program, and a survey of careers in music. Results of the 1975 survey of Oregon music education show data on factors such as facilities available to music teachers or instruments on which elementary students are proficient. Purpose and goals of evaluation are reviewed in chapter eight, followed by an appendix containing six evaluation checklists for school music programs. (AV)

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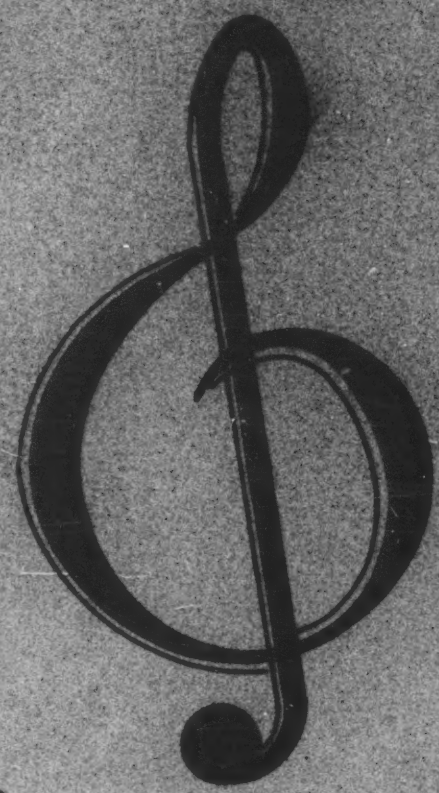

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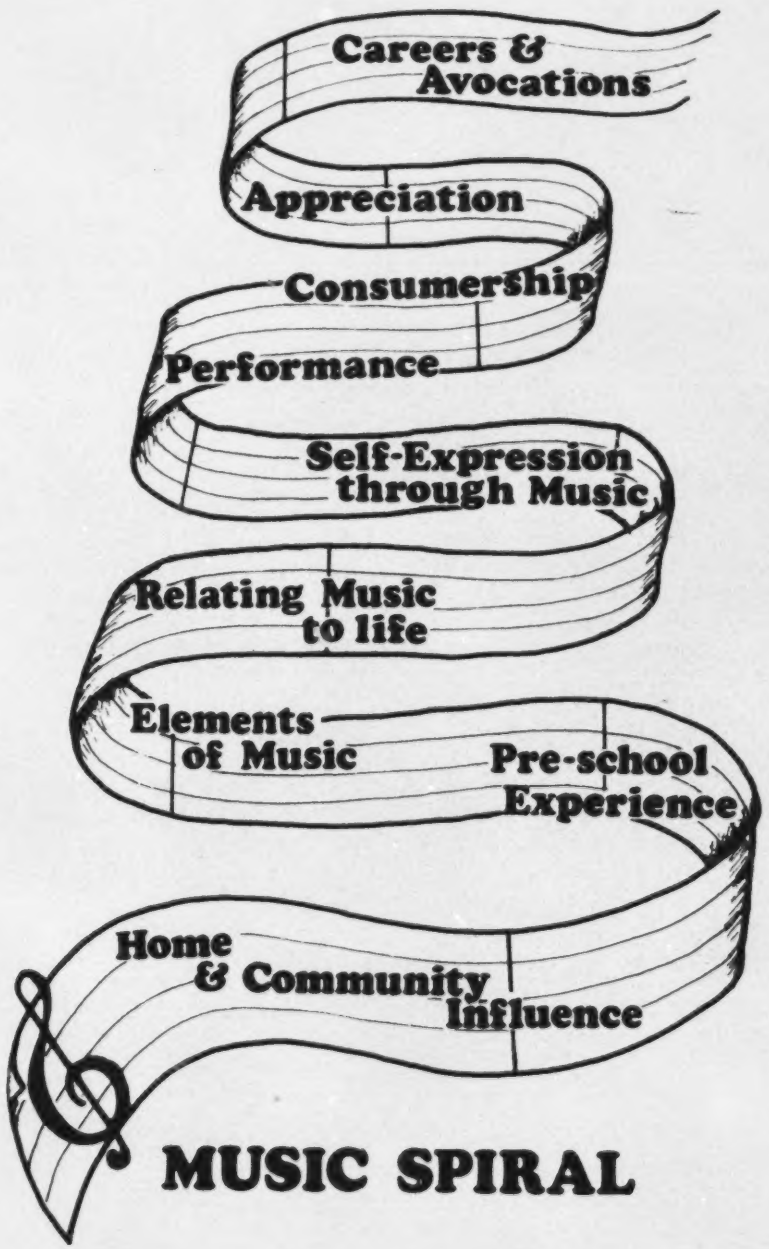


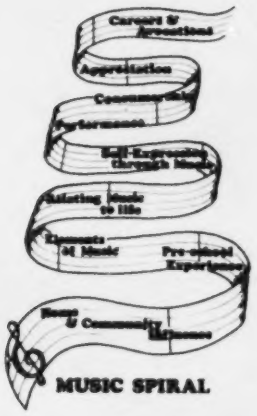
MUSIC SPIRAL

Oregon Calls The Tune

Delmer W. Aebischer

Table of Contents

	Page
Acknowledgements	Inside Front Cover
The Music Spiral	
Introduction	1
I. Indicators of Quality School Music Programs	2
II. The General Music Program, K-9	4
Musical Experiences and General Education	
Curriculum Outline	
Classroom Instruments — A Sequential Plan	
The Synthesizer and its Place in the Elementary Music Program	
An Ethnic Experience	
III. Topical Mini-Courses	14
Five Mini-courses that Work In Fifth-Seventh Grade General Music	
Topical Mini-courses in Grades 7-9	
IV. The High School Music Program	21
V. The String Program	23
VI. The Music at Work	24
VII. 1975 Survey of Oregon Music Education	26
VIII. Evaluation	29
Purpose and Procedure	
Music Education	
Music Section, *Elementary-Secondary Guide for Oregon Schools* (Prepublication Draft II)	
Appendix: Self-Evaluation Checklists for School Music Programs	32
Kindergarten	32
Primary Grades 1-3	35
Intermediate Grades 4-6	38
Elementary Administrator's Form	42
Choral Music, Grades 7-12	44
Band Music, Grades 7-12	48



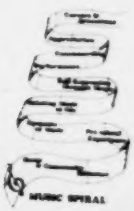
INTRODUCTION

The purpose of this special music education issue is to provide a resource for curriculum directors, administrators and teachers. It should not be considered a comprehensive guide, but is designed to explore the breadth of the total school music program, to prompt reexamination of present programs and to implant new ideas. It is hoped that this bulletin will be an incentive to maintain a diversified program without weakening the sequential building of skills.

Oregon music educators have provided strong leadership in curriculum development. They have been in the forefront in introducing new ways of organizing general music, use of electronic synthesizers in the classroom, ethnic instruments, individualized instruction, topical mini-courses and music career possibilities. While the incorporation of new methods and materials is creating excitement among educators and students, there has been at the same time an intensified effort by music educators to ensure that students learn the basic music concepts consistent with excellence in music education.

Within the last four years self-evaluation checklists have been developed, tested and used extensively to monitor and upgrade the quality of music programs in kindergarten, elementary general music and junior and senior high choral and band music. These checklists are included in this special issue.

CHAPTER I
INDICATORS OF QUALITY SCHOOL MUSIC PROGRAMS



The highest quality music programs result from the mutual cooperation of community, school board, administration, school and music teacher. Musical activities for people of all ages can thrive in both large and small communities when all of these agencies work together.

COMMUNITY ENVIRONMENT

Communities that foster the arts generally have invested in special facilities. Perhaps a cultural center is the hub of community aesthetic activities. Auditoriums are well-scheduled with series and individual concerts. Public and school libraries have large, well-used record collections and may house sophisticated listening centers. Community colleges and colleges in the area provide fine performances and may bring visiting artists to the community. There are business outlets for music, records and tapes, instruments and stereo equipment.

Churches in the area may be a real boon to the community's musicality. Many sponsor performances of graded choirs and semiprofessional oratorio societies, as well as orchestral concerts and piano, organ and guitar programs. In addition, a number of churches have professional musicians on their staffs.

Many communities have performing organizations, bands, orchestras, choirs. Some have opportunities for adults and younger students to receive instruction from the public schools or private sources on all instruments, including keyboard. There are opportunities for continued study and participation through the summer.

The Chamber of Commerce, the news media, music stores, local schools, colleges and community colleges cooperatively promote music events. In some communities there are agents or persons managing and sponsoring certain events.

Overall, there are opportunities to learn music as a student or adult, to perform music vocationally or avocationally, and to listen to music of the very highest quality, amateur and professional.

SCHOOL BOARD POLICIES AND SUPPORT

The local school board is the most important source of positive support for the musical development of the community. The place they give music in the curriculum usually determines the climate for encouraging musical opportunities for both students and adults.

In a flourishing cultural climate, the board recognizes music as a basic part of the curriculum. Music teachers are treated as specialists in their areas of instruction. Policies allow a broad general program, including a variety of experiences in the elementary grades which may lead to specialization at the secondary level. Students from grades 4 or 5 through 12 have the opportunity to study strings, band instruments and choral music in organized groups.

The Oregon Department of Education music specialist recommends that approximately 15 percent of the elementary students' time be spent studying the arts and a similar percentage of the budget be spent in implementing the arts curriculum. Music budget allocations K-12 should reflect the numbers of students served. In addition, there should be budgetary support for student experiences in attending concerts, clinics, workshops, etc. A travel budget enables students to perform in other communities and to listen to outstanding professional groups. However, students in performing groups should not be exploited for purposes of public relations, at the expense of the music learning process.

The music curriculum should be carefully planned, with guides which reflect a well-defined scope and sequence, with stated goals and objectives designed to give an articulated direction to the music program. The comprehensive music program should receive regular internal and external evaluation to assure continuing quality and responsiveness to current trends in music education.

SCHOOL ADMINISTRATION

A successful music program develops through the nurture of effective administration and consistent curriculum planning. The local school administration recognizes music as a basic part of the curriculum and realizes that any fine music program has some special needs.

Scheduling procedures insure that students may elect desired music courses in junior and senior high school and that they progress yearly in levels of proficiency. There is a planned sequential program for music students which curtails attrition at the different levels.

Administrators should be aware that elementary students need to receive 90-100 minutes of music instruction per week, as stated in the *Elementary - Secondary Guide for Oregon Schools*. Most, if not all, of this instruction should be given by a special music teacher. Teachers' schedules should allow for some small classes to counterbalance the large ones.

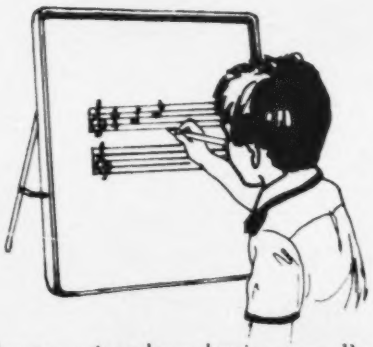
The *Elementary-Secondary Guide for Oregon Schools* recommends that in grade 7 or 8 students take a minimum of 18 weeks of daily instruction in music. They may elect a full year of a performance group or a general music course which may include mini-courses in guitar, keyboard, electronic music, etc.

The secondary school administrator should provide scheduling to facilitate the following three types of instruction:

- Instruction for students improving performance and listening skills in vocal and instrumental music.
- Instruction for students who are not skilled performers but who wish to study musical styles, guitar or other instruments, or to develop listening skills for their own pleasure.
- Instruction for those (not *necessarily* performers in school organizations) who wish in-depth study of music structure, literature and history.

In grades K-12 there should be time in each teacher's schedule to work with children with special needs.

INDIVIDUAL SCHOOL CLIMATE



In the individual school, the music program should be important in its own right and not subservient to any others. There should be pleasant coexistence with athletics, drama, art and academic areas. Recognition for musical excellence should be accorded through printed publicity, awards, trophies, etc.

Most elementary music time is devoted to instruction, avoiding overly elaborate and time-consuming preparation for public appearances. In a flourishing secondary music program students perform at many athletic events. Some daytime, evening and weekend events are scheduled, but the schedule is not overly taxing.

Counselors should recognize the value of music courses in a student's growth, no matter what educational "track" he/she follows, encouraging students to take a variety of courses they want and need during their secondary careers.

THE MUSIC TEACHER

At the heart of quality music programs are the music teachers. Their influence as specialists in the art of music is essential to the musical climate of the community and school, as well as to the informed functioning of the school board and school administrator.

Fine music teachers are trained to have the ability to lead students (individually and in large groups) to create, appreciate and understand the complex musical art. They are intellectually current, inspirational and creative. They enjoy working with young people.

As teachers, they understand their roles as instructors and evaluators. New ideas are welcomed and explored. Strong in their own commitments, their activities reflect congenial relationships with other disciplines. They work within the changes in contemporary society and desires of individuals to demonstrate the benefits of the art of music. They have a comprehensive knowledge of the elements of music as well as the skill to instruct students.

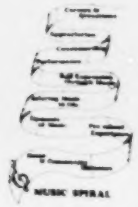
Because music teachers possess broad knowledge of the literature of music, they are able to make selections which are suitable to the performance level of learners. They may be able to notate and arrange music, knowing the tone-production and technical capabilities of all types of voices and instruments. They may be able to use and identify compositional devices and understand the affective results on the listening audience.

As musicians, teachers should be open to new ideas and their application to instruction. The changing nature of the art of music requires continuing study for possible curricular application of contemporary uses of music materials, literature and media. They may need additional study to keep improving skills in their own performance, conducting and/or accompanying.

Music teachers are graduates of four-year institutions and must be certified by the Oregon Teacher Standards and Practices Commission. In their training they have generally chosen to specialize in choral, instrumental, or elementary general music. On the secondary level they must know how to accommodate varying styles used in groups such as swing choirs, stage bands, concert choirs, orchestras, bands and marching bands. The elementary general music teacher guides children through a variety of experiences including "finding their voices," learning to sing in tune, performing on numerous classroom instruments, moving to music and finding joy in creating and performing music.

Music teachers have an important position in the community, since (particularly in small towns) they may be among the most knowledgeable persons in the arts. They give extra time and effort to community and church music presentations and are sources of advice and information in such areas as private instruction, music careers and music equipment.

CHAPTER II
THE GENERAL MUSIC PROGRAM, K-9



MUSICAL EXPERIENCES AND GENERAL EDUCATION

by Vernice Nye and Robert Nye
Authors of *Music in the Elementary School*, Prentice-Hall

The importance of a child's early experience as a foundation for the broadening and deepening of knowledge in all disciplines is now an accepted fact. Because music is a natural avenue of communication, movement and enjoyment, it is an essential element in the kindergarten and elementary curriculum. Every child should have the opportunity to enjoy musical experiences at an early age, with the guidance of one who has an understanding of music.

The new emphasis on early childhood education suggests a reexamination of music as an important part of such programs. Traditionally, music has been utilized in terms of affective development, without clear objectives in the cognitive area. Many teachers have used music and movement in terms of the necessity for young children to move and to be active as an antidote for sitting quietly. However, to quote Frances Aronoff, "Nonmusical benefits can be greatly increased with more purposeful planning for musical growth — The potentials of interrelated cognitive and affective growth through the discipline of music cannot be ignored."[1]

How children learn music

The child learns quite instinctively about music by exploring sound sources, then he must have the opportunity to broaden this activity in school. In doing this he gains a conceptual grasp of the sounds he produces and a beginning understanding of the language of musical sounds. He is helped to gain the power to act as a musician as this understanding is further developed. He cannot begin to fully understand music until he is *actively* involved in performing and creating music. One of the most helpful statements made by those participating in the Manhattanville Music Curriculum Project is that music is some kind of organization of sounds and silences. This definition places music on a plane at which the child can, on his level, be a musician.

1 Frances W. Aronoff, *Music and Young Children*, New York, Holt, Rinehart and Winston, 1969, p. 4.

To continue musical growth, the experimental aspect of musical creation must be kept open to the child; systematic procedures based on old traditions in teaching must not deny him this. "It is far more important in the classroom that the child regards himself as a creative musician, experimenting, interpreting and discovering for himself the concepts and potentials of the art, than that he follow any prescribed pattern of teacher-dominated instruction."[2]

Exploring Sounds

The child needs to explore and discover for himself. He is a composer, performer and critic at his level of maturity.

As an active participant the child is constantly experimenting, interpreting, observing, associating, selecting, and retaining conceptual images that result from these experiences. Music and movement go hand in hand. Sounds and movement alert many senses. "The ear becomes keenly attuned, the sense of touch is activated, and the pleasant sounds and strong movements are transferred to each muscle and nerve fiber in the child's body."[3] The result is a deep affective *and* cognitive experience.

Music is in every child; teachers must keep open the avenues of response and guide it so that it becomes a socially, intellectually and emotionally healthy experience. The creative urge to make music must not be hampered by adult patterns that are foreign to the way children learn music.

It was stated earlier that music in the past was utilized primarily in terms of affective development. It is now known that in learning music the affective and the cognitive are strongly linked; music is a highly suitable vehicle in all domains. That the cognitive was relatively neglected in the past was due to teachers' lack of understanding of music's value in that domain. All of this relates to music's position with regard to the other areas of the curriculum. As the teacher better understands the cognitive values of music and nurtures them along with the naturally-allied affective values, these cognitive values of music spill over into the other subject areas. Aronoff says, "The same basic listening skills and response controls are crucial to learning in other subject areas as well. The child's direct experiences, planned to lay the foundation of the structure of music, also feed into concept formation and skills in science, social studies, and especially language."[4]

Music an integral part of childhood education

At the preschool and elementary levels, musical activities are more integrated into the total program than at any other age. Music can be utilized to enhance intellectual, emotional and social learnings.

The child discovers concepts of rhythm, dynamics, tempo, pitch, tone quality, form and texture as he learns and creates music expressive of childhood interests, moods and feelings; as he participates in singing games and basic rhythmic responses, explores percussion and simple pitch instruments, imitates and interprets sounds of nature and the environment in music, and expresses himself through singing, listening, moving, playing instruments and creating music.

Language skills

As a means of expression, music is closely related to language. It should be remembered that most of the young child's early communication is nonverbal, and music and dance provide the means by which he can exercise this normal communicative process. Research supports the belief that active physical involvement helps the very young child to develop language skills. Songs are used to stress children's names, names of familiar objects, colors, numbers, and right and left, fast and slow, loud and soft, and many other concepts useful in daily living. Music and Language Arts have much in common in mood, rhythm and form. Descriptive music helps to expand vocabulary. Songs and finger plays offer models for sentence patterns. They help the child to learn new words, particularly those that express definite sounds and involve action. Also, the rhyming and alliteration that are characteristic of finger plays and songs can further the child's capability to discriminate sounds. The experimentation with sound sources does this also.

2 Americole Biasini, Ronald Thomas, and Leonore Pogonowski, *MMCP Interaction*, Media Materials, Bardonia, New York 10954, p. 5.

3 Jerome E. Leavitt, *Nursery and Kindergarten Education*, McGraw-Hill Book Company, Inc., New York, 1958, p. 131.

4 Aronoff, *Ibid.* p. 163.

Listening. Listening to sounds is basic to both language development and musical awareness and growth. The sounds found in the environment, both nonmusical and musical, are used in creative ways to assist the child to become a sensitive and skilled listener. Children learn to listen when they have a purpose for listening and when they have the opportunity to explore, experiment, discuss, reproduce and use what they hear. They may listen to a bird as he sings, and as the teacher guides them in their analysis of the bird's song through appropriate questions they may attempt to imitate the sounds the bird is making. Through discussion they determine whether the sound is loud or soft, high or low. Other sources children can listen to as a basis for musical learning are motors of cars, airplanes, boats, and motorcycles, horns, echoes, leaves on a tree in the wind, dry leaves in the fall, and so on. Various conventional and unconventional sound sources can be used successfully in experimenting with sound and for the enjoyment of producing and creating music. Children learn to listen to the drum in order that they will know to sing slow or fast.

Musical activities and finger plays aid the child in developing the ability to follow directions. The child must listen carefully to a song that asks him to do things in sequence. He must listen to a musical selection to find out if he is to walk, run, or hop. He is directed to hold his instruments a certain way. Again, he must listen to follow instructions.

Listening is an essential skill that influences all aspects of the curriculum. The music program provides a meaningful and attractive setting learning listening skills.

Handwriting. In order to be able to write, a child needs much prior use of all muscles of his body in various types of movement and positions in order to develop muscular and hand-eye coordination. Rhythmic bodily movement in expressive and creative activities provides opportunity for this development. No other area in the curriculum makes such adequate provision for this growth. In the music program the children usually learn to sing the ABC's and learn to recognize them in music before attempting to physically write letters or words that contain them.

Speech Skills. Good music teaching produces sensitivity to sounds, and this can relate to good enunciation and correct pronunciation of words. Many young children are not aware of speech accents and the varying lengths of word syllables. In songs, the rhythmic plan is apparent and assists this kind of learning. This is particularly valuable for those who use another language at home. Choric speaking develops good listening abilities and aids in syllable accents and good pronunciation. Jump rope songs, nursery rhymes and other selected poetry are useful for choric speaking.

Song creation by children is useful in learning better speech habits. Such songs need not always rhyme; children often create less formal types of songs for their purposes. Some speech disorders are helped directly by singing; rhythmic deficiencies may be helped by experiences that stress rhythmic responses to music and poetry.

Music is ideal for helping children with voice control of loud-soft, high-low, fast-slow, and tone qualities for expressive speaking. Songs are useful in dramatizing sound effects with vocal sounds that assist speech development. These include animal sounds, train sounds and sounds of machinery.

Self-confidence and self-image

Through creative musical exploration and performance the child's concept of himself is strengthened. In using his body to communicate his feelings, thoughts and "who he is" helps a child to understand himself and others better. It frees him from timidity and self-doubt. A child builds a positive self-concept as he learns to control his muscles. New views of himself and his world are made evident to him when he is able to use his body freely in rhythmic movement, exploration and interpretation. His posture and the way he employs his body are indicative of how he feels about himself. Carefully selected songs can serve to enhance a child's positive self-concept by using his name, recognizing aspects of his clothing, by accompanying his creative rhythms, recording his original compositions for all the children to hear, and by the teacher's joining in the singing of his spontaneous and creatively-sung song. Freedom to explore, to be himself, to experiment with sounds and movement at his own pace, help him to feel more confident, worthy, secure and safe.

Arithmetic

The child learns numerical concepts from selected singing games, finger plays, rhymes and counting songs. Many of the concepts learned through music are basic mathematics. There are the vocabulary words dealing with measures such as fast-slow, high-low, big-bigger-biggest and large-larger-largest. There are shapes such as round, square and triangle. Body exploration in

space is another basic way to measure. Ordinals are learned through songs and singing games. Songs are sung about days of the week and months of the year, which are also units of measure. Eventually children feel meter in beat groupings of two's and three's and the study and application of meter, beat and divisions of the beat relate directly to arithmetic.

Social Science

Musical activities can provide a means for developing social science concepts in sharing, assuming responsibility, working with others and taking turns. Through folk music children are introduced to the values and concepts related to people throughout the world. Through the music of any given culture they express the various social science concepts as they sing and dance of the people's joys, sorrows, economic problems, family, home, country, work, animals, games and fun, transportation and communication. As children hear persons from other cultures play their musical instruments and sing their songs, concepts of the peoples of the world are expanded.

Science

Science experiences are used as an exciting and valuable source for musical inspiration. Many of the children's rhythms are outgrowths of their contacts with science phenomena. They observe animals, then imitate their movements and sounds; they observe plants and animals, then create songs and dances concerning them. They may also dramatize poems about them. Sun, moon, stars, rain, wind and snow are explored through music. Many science concepts are reinforced or initially learned through musical experiences. There are songs about machines that invite movement. Experiments with sound-producing materials, both conventional (musical instruments) and nonconventional (paper, rubber, glass, plastic, wood, metal and various materials found in nature and in our culture) deal with elementary acoustics.

Skills in movement and physical control

Because music usually brings about a physical as well as emotional and intellectual response, it can aid the child in his muscular control and coordination. One of the most natural and spontaneous forms of expression for a young child is through body movement and creative dance. With the opportunity to develop this, he can translate various feelings into dance patterns. Thus he learns to control and enrich his feelings, while at the same time he is developing muscle strength and coordination.

Safety, health, and physical education

Through movement and by singing selected songs the child learns safety and health vocabulary and concepts. He sings songs concerning safety at home, on the school playground and with machines and animals. He also may learn songs about food, manners, clothes and cleanliness. He creates and participates in music activities that can include the learning of concepts and skills concerned with proper eating habits, eating balanced meals, various types of food and the use and care of clothing. Young children are interested in creating songs and rhythms about the health and safety of pets and animals in general.

Conclusion

John Dewey is often quoted to the effect that the arts constitute an educational element that ties the entire curriculum together. There is no better example in the educational system than in early childhood and intermediate education, where music and movement provide not only the content of their own valuable areas, but also serve throughout the school day in all areas of instruction. They are essential in terms of the entire curriculum.

CURRICULUM OUTLINE

Music plays an important role in the growth and development of the child. A basic and essential means of expression and communication, music offers pleasure as well as meaning. As the child perceives the expressive qualities in music, he responds with feeling, and his enjoyment becomes even deeper.

In order to increase the sensitivity of all children to the power of music, they must have personal involvement. Every learning situation in music involves active listening, and all experiences should contribute to the development of this skill. Learning how to listen is basic to all levels.

Lasting understandings and attitudes are acquired sequentially, as a result of many related experiences and encounters with the same concepts. Challenges are balanced with satisfactions, and in the process children learn the elements or language of music and the joy of creativity.

Concepts Taught and Tasks Performed in Elementary Grades

Primary Grades. Rhythm and melody are stressed in grades K-3. Musical development at the primary level may be measured in part by the child's ability to perform certain musical tasks.

- The primary child can demonstrate:

  His knowledge that music moves in two's and three's by clapping, by playing percussion instruments and through physical movement.

His understanding of the difference between quarter, eighth, half, dotted-half, and tied notes and rests by clapping, by playing percussion instruments and through physical movement.

Use of his singing voice by:
(1) matching pitches
(2) singing melodic patterns
(3) singing simple songs
(4) singing ostinatos in ensemble (grades 2 and 3)

His response to the rhythm in music by listening to the singing of songs and performing the steady beat, strong beat or melodic rhythm.

His creativity through listening and responding with appropriate basic movements such as walking, running, skipping, galloping, hopping, jumping, marching, etc.

- The child can use proper musical terms for rhythms he has felt, written and seen (half, quarter, eighth).
- The child can read simple key and time signatures.
- The child can create, repeat and write rhythmic and tonal patterns.
- The child can indicate:

  That melody notes stay the same, move up or down, or move by step or skip. (Identified both through sound and sight.)

  That phrases are the same or different.

  That the tonal center changes.

- The child can participate enthusiastically and confidently in:

  Singing games

  Rhythmic activities and games

  Creative and improvisatory activities

  Performing on instruments such as resonator bells, pitched percussion, piano and a variety of classroom and ethnic percussion instruments.

Intermediate Grades

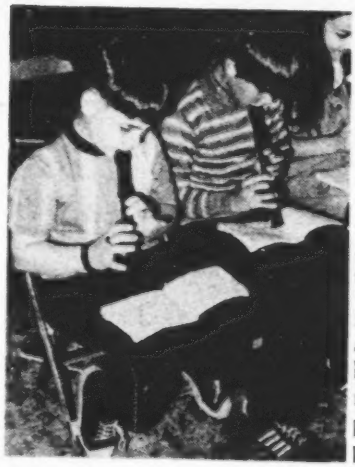
Major focus at the intermediate level is on rhythm, melody and harmony. Form, timbre, expressive qualities and notational skills are also stressed. The intermediate grade child needs to first understand the tasks listed under Primary Grades. He may then proceed to develop more advanced skills.

- The intermediate child can demonstrate:

  His understanding of meters by conducting simple songs using 2/4, 3/4, 4/4, and 6/8 patterns.

  His understanding of rhythm by responding physically or with the use of rhythm instruments to meter changes in songs, and by responding physically to common, compound and complex meters.

  His understanding of syncopation, triplets, etc., by clapping or playing rhythm instruments.



- The intermediate child can comfortably perform his basic intervals and tonal patterns, rhythm patterns, many simple songs (both popular and classical), descants, chants and simple accompaniments with the aid of:

  rhythm instruments
  autoharp
  his voice
  resonator bells
  piano or organ
  pitched percussion
  recorder.

- The intermediate child can identify (by sound and sight) and explain:

  Like, unlike and irregular phrases

  Binary (AB) and ternary (ABA) form

  Contrasts in tempo, meter and rhythm

  Various vocal and instrumental timbres

  Different styles of music (rock, jazz, country, folk, etc.)

- The intermediate child can create chants, descants, introductions, codas and accompaniments on both melody and harmony instruments.
- The intermediate child can use:

  Pentatonic, major and minor scales

  Accidentals (sharps, flats and naturals)

  dynamic variations (p, f, crescendo, diminuendo), tempo variations (allegro, largo, accelerando, ritardando), accent marks, fermatas and staccato or legato passages.

- The intermediate child has experienced:

  Part songs and partner songs

  Considerable music reading at his own level

  Listening to and analyzing various orchestral tone colors

  Listening to a variety of vocal, instrumental and dramatic music.

CLASSROOM INSTRUMENTS A SEQUENTIAL PLAN

by

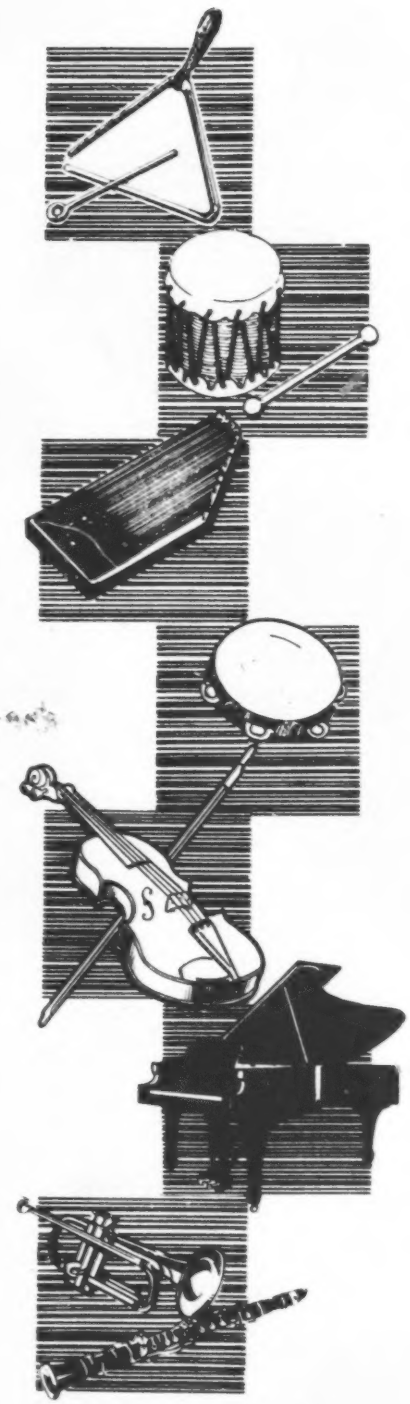
Delmer Aebischer, Specialist, Music Education
Oregon State Department of Education

Our goal in elementary music education is to make a real impact on the child's life for music and esthetic education. Within the weekly music instruction periods, totaling 90-120 minutes, each teacher should incorporate a sequentially-planned program of participation on classroom instruments, along with singing and listening experiences.

Instrumental experiences are an important part of the music program in their own right, and they support singing and listening experiences as well. These classroom instrumental experiences should: (a) relate closely to the teaching of one or more musical concepts — rhythm, melody, harmony, etc.) (b) develop a student's awareness of quality in sound and the skill to create sounds of musical quality; (c) be exciting to students; (d) develop the natural ability and natural interests for continuation on that or another instrument; and (e) be relatively new and vital experiences at each age level.

A sample sequentially-planned program is as follows:

Grades 1 and 2: Emphasis on the singing voice and rhythm instruments and pitched percussion, including tone blocks, claves, small drums, castanets, tambourines, cymbals, sand blocks, bells, triangles, guiro, deep drums (conga drums and small tympani), tenor and alto metallophones,



resonator bells, xylophones and glockenspiels. (If pitched percussion sets are not available all year, six to nine weeks yearly instruction in grades one, two and three of a concentrated nature in creative work is possible. This allows equipment to be used in several buildings each year.)

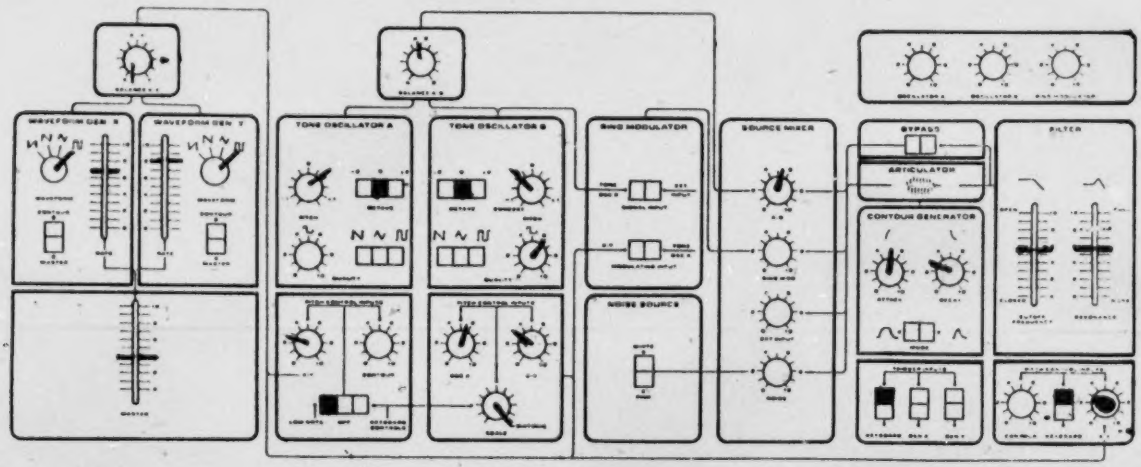
Grade 3: Six to nine weeks instruction on autoharps. Additional percussion instruments such as gongs and large drums.

Grade 4: Six to nine weeks instruction on recorders. Six to nine weeks instructions on a keyboard instrument such as a two- or three-octave melodica, piano or organ.

Grades 5 and 6: Six to nine weeks exploration on one instrument of each of the orchestral families: brasses, woodwinds, strings and percussion. Or a semester or year's study on one instrument.

Six to nine weeks instruction demonstrating and creating electronic music. Six to nine weeks instruction on a social instrument such as a ukulele or a guitar. Also exploratory class sessions on ethnic instruments from Latin America, Africa, Hawaii and the Orient.

Many of these instruments will be used at more than one g ade level, but it is important that a time for concentrated emphasis be planned for each instrument so that every student has a chance to become acquainted and experienced with each of the several types of instruments at the most appropriate level.



THE SYNTHESIZER AND ITS PLACE IN THE ELEMENTARY MUSIC PROGRAM

by Sally McBride, Music Specialist,
Adams Elementary School, Corvallis

With the blessing of our school board, administrators and our Director of Music, Corvallis Elementary music teachers purchased the Moog Sonic Six in late summer of 1974. But long before its purchase, we music teachers recognized the increased sophistication of sixth graders and their dissatisfaction with music texts and the traditional general music class, with its singing and large group activities. They were behaving more like junior high students. And they came to music every day.

Electronic music was becoming the "Sound of the Seventies," and most of us were teaching units on Sound. Our students were composing and notating sound pieces, working with tape recorders and preparing and building instruments. Some built their own oscillators. Through the Oregon State Department of Education we had a brief exposure to the Time Labs exposure modules, and soon after a local musician demonstrated a synthesizer at several of our elementary schools. We felt the readiness was there; and in keeping with our philosophy of exposing all our youngsters to music in as many phases and through as many experiences as possible, we purchased the Moog. It was to be used primarily in the fifth and sixth grades where the interest and readiness was highest.

A four-day workshop with Dr. Tom Rhea, author of *Meet Moog and Make Music* (the Sonic Six handbook) preceded our work with the instrument in the music class. During its first year in the district we were very democratic in its use, moving it every two weeks or so,

making sure the instrument was used in each of the 14 elementary schools. Now, in its second year, the students are focusing on a more indepth study of the Moog, and it is remaining in the school as long as the teacher wishes it.

The primary use of the Sonic Six thus far has been that of a learning station. One to three students, usually equipped with earphones, proceed through a series of job cards. Other learning stations are usually nearby, reinforcing by listening or further activity the student's involvement in sound and electronic music. Once the students have learned "Ready Position," the Moog job cards set up simple projects such as "How to Make a Sound," "How to Make a Pitched Sound" and "How the Contour Generator Can Further Modify the Sound." An oscilloscope can be attached to the Moog, and students see the different wave forms as they are triggered.

In one of our elementary schools, through a sign-up system, youngsters worked at their Moog job cards before school, at morning and afternoon breaks, at noon and after school, proceeding through the first five job cards which served as an introduction to the Sonic Six. Some students completed the set of eleven and created their own flow charts. In three weeks 104 fourth and fifth graders had the opportunity to meet Moog.

The primary reason for selecting the Sonic Six is its visual presentation. Its blue modular control panel can be read from left to right — from oscillators through modifiers to speaker. The student learns the sythesizer terminology from the easily read labels on the modules, under the rotary knobs, switches and slider controls. He learns "Ready" and "Prep" positions and can introduce an inexperienced fellow student or teacher to the Moog with these two important concepts. It is seemingly accident-free. Our only repair bill has been for a 90-cent switch!

The Sonic Six can assist the teacher in illustrating such musical concepts as pitch, duration, beat, tempo, ostinato, diatonic, quartertone and microtonal scales, dynamics, staccato, legato, resonance, timbre, noise, the harmonic series, intervals, harmony (using two tones), drones and phrasing. The uses of the Moog depend to a large degree on the teacher's understanding of its capabilities, and we reflect a cross-section of abilities in that area. When the Moog arrives at a school, it comes with a box filled with job cards, ideas for learning stations, visuals and other aids in teaching a unit on Electronic Music.

For students not involved in the band or string programs, and for those youngsters who are "turned off" to school music, the Sonic Six has provided a source of accomplishment and prestige. Long hours of practice are not necessary for a rewarding performance. And audience feedback is immediate! For the bright student, the synthesizer is a springboard for aggressive experimentation and perhaps further study of electronics, physics or electronic music. For the creative, the possibilities are still amazing us!

Giving the student time to experiment and create his own sounds is certainly a necessary activity. We have accumulated a large number of student-created flow charts (pictures of the Sonic Six panel showing settings that produce various sounds) with such titles as "Flying Saucer," "Martian," "Electric Saw," "Haunted House Organ," "Robot Out of Control," "Percolator," "Police Car," "Six Million Dollar Man" and "Big Foot."

Last spring one of the instructors at Oregon State University sponsored a contest for the most original piece composed on the Moog by an individual or a class at the elementary level, with a prize of $25 for the winning composer or composers. Two elementary schools shared the prize, and the winning pieces were performed on tape at an evening concert at the college.

The Moog has been used as a musical instrument in school programs; it has created sound effects for songs (as a train during the singing of "Train is a-Comin" in the second grade), skits, and plays.

The local educational TV station requested theme music for a meterorology series. A group of elementary students composed the theme on the Moog, complete with rain and thunder.

We have found the following materials to be excellent in introducing and supplementing our work with the Moog:

Film — *Discovering Electronic Music*
BFA, A Division of CBS, Inc.
2211 Michigan Avenue
P.O. Box 1795
Santa Monica, CA 90406

Records — *Guide to Electronic Music* Nonesuch HC 73018
Switched-on Bach Columbia MS 7194
Everything You Always Wanted to Hear on the Moog Columbia, M 30383
Electronic Music for Children Belwin D-141
The Way-out Record for Children Belwin D-131

Kits — *The Mecca of Electronic Music*
Electronic Music
Now Sounds of the Classics
Keyboard Publications
1346 Chapel Street
New Haven, CT 06511

Booklet — *Electronic Music for Young People* by
Fred Willman
Center for Applied Research in
Education, Inc.
521 Fifth Avenue
New York, NY 10017

As with other ideas we find successful in our teaching, we readily share our success with the Moog. And the youngsters' enthusiasm continues to run high.

AN ETHNIC EXPERIENCE
or
"I'm not use' to this kind of music, and I don't understand what they're saying or singing."

by Sally McBride
Music Specialist, Adams Elementary School, Corvallis

Teacher: "We're going to Africa next week."

Student: "Will I be back in time for my organ lesson Saturday?"

Teacher: "Yes, but we're leaving again Monday."

In 1973 Dr. Del Aebischer, music specialist with the Oregon Department of Education, met with a group of music teachers from the Corvallis schools to outline a project for bringing ethnic instruments into the elementary classroom. Purpose of the project was to develop units, test the feasibility of student use of instruments, and ultimately to make the printed unit outlines available to other Oregon music teachers. The Corvallis teachers agreed to undertake the project and elected to prepare units dealing with the music and culture of Africa, China and the American Indian.

The units took nearly a year to prepare. Because of the materials gathered, the authors' stress on authenticity, and mainly, the particular culture itself, each unit developed its own form and uniqueness.

Each unit contains more than enough material, is prepared for youngsters in Grades 4-6 and can cover a period of from four to six weeks. When the instruments are in the school it is impossible not to use them in other music classes, so material in each of the units has been taught in first, second and third grades. Material came from embassies and museums; Barbara Reeder Lundquist supplied ideas for the mbira job cards; field trips took the Indian authors to Chief Lelooska, a potlatch and a powwow! In addition, the authors read and condensed books, listened to music, viewed films and filmstrips and enlisted resource people.

Music West, Inc., and Weathers Music Corporation assisted in the purchase of the instruments. They are, of course, the highlight of each unit. In keeping with the project goal, these instruments are for the children to play, not for the teacher to demonstrate. This was found to be quite possible with the African and Indian instruments, but less successful with the more fragile Chinese instruments. With them, a resource person or the teacher plays for the class, then the youngsters have the opportunity to experiment with them.

African Unit. The African unit stresses the importance of music in almost every facet of everyday African life. It concentrates on the geographical area south of the Sahara known as "Black Africa." Just prior to our unit, one of the classes dipped into the Holt Data Bank materials on West Africa and discussed some of the instruments. The Holt Data Bank is a set of materials for individualized work published by Holt-Rinehart-Winston.

We were "in Africa" for three weeks. We talked about the people and the place of music in an African's life; the fifth graders made an African hut out of chicken wire, willow withes and Philomath, Oregon, grass. They played the medium- and low-pitched drums, the numerous mbiras and kalimbas, the slit log talking drums, the rattles and the two-tone gong. They experimented with body textures for sound pieces; they put on a short Ashanti play based on a legend from Ghana; and they sang, improvised and played (or tried to) African music and rhythms. We viewed a filmstrip and a fine film on African instruments (*Discovering the Music of Africa*). We listened to Kent Buys (a local musician and businessman) demonstrate, with students' help, his large collection of African instruments and weave a little magic with legends of Africa.

After a synopsis of the book, *The Music of Africa*, by Fred and Lee Warren (Prentice-Hall, Inc. 1970), the unit presents materials and suggested activities under the headings of Rhythm, Form and Instruments. Some excellent introductory rhythmic activities of Barbara Lundquist's could warm up any class! With or without instruments, the youngsters play rhythms from a

number circle to a number line; e.g., 1..4..7..8; they then go into polymeters and polyrhythms; they endeavor to develop a "metronome" feeling essential in a master drummer, and then proceed to improvisation. All of this will take time! As in the Chinese unit, the final pages contain songs and rhythms and additional source materials.

As an introduction, one of our teachers had her principal speak and show slides of his African experiences. The class then viewed the *Man and His Music* filmstrips on Africa and worked with the accompanying programmed worksheets. The teacher then set up learning stations using the job cards included in the unit. These were color-coded according to type (mbira, body textures, instruments, form and dance) and a complete set given to each child. The student then worked with friends completing as many job cards as possible in four days. Another teacher set up nine learning stations, making up additional job cards for the newly acquired slit logs. With a Radio Shack kit for $3.95, one station was called "Build a Metronome." Another station used the Standard School Broadcast record, *Percussion*, featuring Kwasi Badu, a master drummer from Ghana. Students listened and completed a job card.

Our African unit was a three-week adventure, especially for the teacher, who was alternately frustrated and joyous as white middle class youngsters struggled with African instruments, rhythms and movements.

Chinese Unit. Ethnic music can sometimes only bring out the differences between groups, and the authors of each unit have rightly recognized that one cannot teach the music of a country without an acquaintance with its culture. At least one-half of the Chinese unit deals with the history and customs of the Chinese people. One of the teachers brought in Oregon State University students to discuss the lettering and naming system of China. The art teacher gave classes in Chinese lettering to the fifth and sixth graders. Everyone ate fortune cookies; saw a film from the Chinese embassy in Seattle on Chinese instruments; sang Chinese songs; and took a field trip to OSU to hear a chung, a Chinese koto, and a Chinese flute. Students found out how hard it is to learn a pentatonic Chinese song, and discovered it was because, as one said, "it doesn't go anyplace."

Through a firm in San Francisco's Chinatown we obtained nine beautiful instruments; the pi-pa, or balloon guitar; the moon lute; the erh-hsien, the Chinese fiddle; the so-na, a copper wind instrument played with a double reed; a gong; three small gongs; clackers; a drum; and a flute. We've even found a Mr. Wu who repairs them!

The China unit was covered in two weeks of daily class sessions.

American Indian Unit. Authors of the Indian unit were often frustrated in their attempts to gather authentic material — it was the problem of the native American being "studied" and "researched" ad infinitum, and he was reluctant to be on display or to give up his precious history again without a fee. Friends were made and the unit was completed; but, as with the other units, the concept of open-endedness is essential in its use.

The Indian unit is very close to home. The focus is on music of the Indian culture, and the scope includes North American tribes with a concentration on various tribes of the Northwest. The unit is divided into sections which parallel the teaching objectives: Introduction, Songs, Dances, Legends, Playing instruments, Making instruments, and Culminating activities.

Teaching procedures involve the children in many activities which include the learning of authentic Indian dances (such as the Devil's Jump Step), the use of Indian sign language in the telling of a legend, and the making and playing of a variety of instruments.

John Donovan of Longview, Washington, made for us a beautiful octagonal drum with mallet and stand — large enough for eight children to sit around. We've also obtained two feet bells and two cowhorn rattles.

The bibliography and various appendices of this unit include a wealth of information: resource books, a discography, filmstrips, films, field trip possibilities, catalogs of Indian materials, song books, where to purchase instruments, OMSI materials, Chief Lelooska's bibliography of recommended resources and a listing of resource people in both Oregon and Washington.

Our teachers called on local native Americans to serve as resource people. We looked for people who are communicable, personable and authentic! But one of our most exciting finds is a young, white psychology student who lived with the Sioux for a number of years and can relate to our young people with his dances, singing and talk. A Nez Perce Indian man talked about a young boy's life and explained the special significance of songs in his tribe. One of the teachers had her students make instruments while mothers made ankle rattles, gunnysack costumes and wigs. A potlatch was held at the school, and students served jerky, corn-meal pancakes and dried fruits. The students then presented a program of Indian dances, using the handmade instruments and wearing the mother-made costumes. Some quotes from students before and after the Indian unit was taught point up some attitudes that prevail in our classrooms:

> Before: "I'm not use' to this kind of music, and I don't understand what they're saying or singing"; "I think they need music lessons"; "They're weird."

After: "I think an Indian is a normal person with stronger beliefs"; "Indians are people that have soft feelings like animals"; "I wish we had some of their values."

This doesn't mean we have successfully changed all attitudes. Of course not. But maybe we've let some light in.

The Corvallis teachers feel the pilot-demonstration project in ethnic music has been a success. As expected, students responded enthusiastically to handling and playing the instruments. The three units will be continued as permanent additions to the general music curriculum, and other cultures will be explored.

Permission has been obtained to reproduce copyrighted materials, and the units are now being revised. They will soon be printed and available to Oregon teachers for a fee of $2 per unit. Orders may be sent to:

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Adams Elementary School
1615 SW 35th Street
Corvallis, OR 97330

CHAPTER III

TOPICAL MINI-COURSES

FIVE MINI-COURSES THAT WORK IN FIFTH-SEVENTH GRADE GENERAL MUSIC

by

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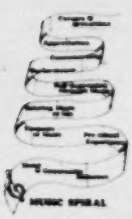


The use of modules, or topical mini-courses has proved successful with fifth, sixth and seventh grade general music students. All music teachers have some problems with young adolescents who have become accustomed to communication via the mass media. Therefore, the modules must be designed attractively and for immediate impact.

Modules may be organized so that daily instruction for several weeks concentrates the students' effort on visible and attainable goals. Each mini-course has a central theme. It may have a culminating activity for which the group prepares throughout the duration of the course. There is no perfect teaching method, no one set of materials, nor one organizational scheme. Each teacher knows his students, their needs and what "turns them on," and his modules and their focus are aimed at capturing and holding the students' attention through the last lesson. Each daily lesson needs to be carefully organized; it must gain the students' interest, relate to some musical concept and, at the same time, be balanced between teacher direction and student response and initiative.

Teachers who are familiar with the modular/mini-course type of planning say that its flexibility is the key to its success. Well-planned lessons further the goal of more relevant, individualized instruction. "Short-term" goals can give students "long-term" satisfaction.

Five music modules are presented here as a sampling of ones "that really work" for fifth, sixth and seventh grade general music classes. They have been road-tested with success at these grade levels by several Oregon music teachers. The five are: **American Music; What Are Some Ingredients of Jazz and Rock?; Individual Music Learning; Opera, Let's Build One!; and Let's Tackle Sight Reading!**

American Music

Young people today have a very special affection for folk music and enjoy learning to accompany themselves

on classroom instruments. A module can be developed to capitalize on this interest and to teach our American musical heritage. Class work may focus on a theme such as "Folk Music of Our Country" and culminate in an American Folk Music Festival.

Depending on the length of the module, lessons can explore work songs, ballads, frontier songs, presidential favorites, shaped note melodies and other religious folk songs, protest songs — even Malvina Reynolds and her "folk songs." Select materials that guitars, autoharps, "ukes", dulcimers, harmonicas and jug bands can accompany.

The objective of this module is to build the student's basic song repertoire, while guiding him in developing his ability to play simple accompaniments on social instruments. Out of some of these lessons can come a closer look at what a folk song is — the use of oral tradition, thus variants and versions of many songs; the use of broadsides; and perhaps a study of folk instruments.

Suggested Materials:

1. Several autoharps and/or guitars.
2. Tagboard for accompaniment charts.
3. *Forty-Six Two-Part American Folk Songs*, Denise Bacon, Kodaly Musical Training Institute, 525 Worcester St., Wellesley, MA 02181
4. *America's Favorite Ballads*, Pete Seeger, Oak Publications, Music Sales Corp., 33 W. 60th Street, New York, NY 10023.
5. *Music USA*, Booklet with recording (MacMillan Publishing Co.)
6. *Folk Songs of American History*, film, rent from Film Library, 1633 SW Park Avenue, P.O. Box 1491, Portland, OR 97207.
7. Teacher-prepared song sheets, accompaniments, quizzes, etc.

Procedures to Get Started:

1. Plan with the teachers and students of one or two grade levels to combine classes for the festival. Select several "core" songs that each class will learn and some that can be presented by one group or a small group.
2. Prepare accompaniment charts for the songs you intend to learn first. Show the rhthyms of the accompaniments — indicating the harmonic changes in a color-coded system. This facilitates self-accompaniment and provides chord changes in the appropriate places.
3. Include some songs that are related to art music of American composers to correlate listening activities; e.g., "Camptown Races" and "Springfield Mountain" from Aaron Copland's "Lincoln Portrait".

Culminating Activities:

1. Folk Music Festival: Students sing together and for one another. They share responsibilities for providing accompaniments. Some students are soloists; others present their original verses for the songs they have learned. An informal atmosphere prevails. Invite a guest folk singer from a nearby high school or college, a senior citizen who fiddles or a teller of folk tales and legends to star at this event.
2. A Hootenanny: Feature original songs about local problems (pollution, ecology, the environment); local bad men; local good men (and women!); storms, etc. Parodies can be used, but original work should be encouraged. The program could be videotaped and replayed at senior citizen centers and community and other school gatherings.

Additional American Music Modules can feature:

1. American Composers and their Music — see the Reading Enrichment Program conceived by Keyboard Publications, Inc. 1346 Chapel Street New Haven, CT 06511. (An individualized study of eight American composers.)
2. Colonial America — songs, dances and instrumental music of that period. *Man and His Music* (Keyboard Publications) can supply fine materials.
3. American Musical Theater — for a starter and overall organizational plan, an excellent set of filmstrips and records is available from Educational Audio Visual, Inc., Pleasantville, NY 10570.
4. A production of an original play, or one such as "Our Country Tis of Thee," (Michael Brent Publications), which spans two centuries, can teach a great deal of American history.

What are some ingredients of Jazz and Rock?

Fifth and sixth graders are intrigued by jazz and rock idioms, but how can they show their response to the *musical* qualities they are experiencing? There must be some ways beyond impulsive fingersnapping, chair scraping and shouting of the words for students to interact with the musical "ingredients" of jazz and rock.

Some practical ways in which fifth and sixth graders begin to recognize musical components of both jazz and rock can center around four concepts: call-and-response (solo-chorus); ostinato; poly-rhythms; and improvisation.

Call-and-Response: Camp songs or chants such as "The Lion (Bear) Hunt," many early spiritual songs, work songs and other solo-chorus folk music can be compiled, sung and dramatized. Many examples in folk songs will identify the concept so that students can locate pop songs that illustrate call-and-response. One example is Paul Simon's "Loves Me Like a Rock."

Instrumental examples of this concept include "Duelin' Banjos" in which guitar and banjo solo and tutti passages can be designated by students with graphic design and other means. Solo-chorus structure in classical concerti can also be related. Echo clapping is useful as a rhythm call-and-response device.

Ostinato: Melodic, harmonic and rhythmic ostinatos can easily be found in pop music when first identified in a less complex form in familiar songs. A pop song that Oregon students particularly like is "Oregon — I Can't Go Home" where the ostinato, "I can't go home. . ." is repeated 10 or 12 times over the melody of the last chorus. Ostinato ideas can be found in Orff materials and the rhythm changed slightly to take on "jazz" or "rock" flavors. A hairbrush with the bristles turned slightly on edge and brushed in a circular motion over the surface of a small tambourine simulates a brushes-on-snare sound and is an accessible sound source for rhythm accompaniment.

Poly-Rhythms: Differences in the dotted-eighth-and-sixteenth rhythm played "straight," and played in the jazz "triplet" mode can be explored and contrasted with the steady, even eighth-note rock beat. Pencils on books, patschen, foot-pedal (foot on floor), clapping, and other available rhythm devices can be used. Rhythm rounds and a six- or seven- "people drum set" can be organized to illustrate poly-rhythms.

Improvisation: Vocal line improvisation can be done in a simple way with many folk songs, and many examples can be found in the music series texts. Spirituals and "blues" such as "City Blues," from *Experiencing Music* (American Book Company) lend themselves to elementary vocal additions and extensions of phrases. Rhythm improvisations can be "triggered off" by playing the first or first-and-third beats of a piano accompaniment to a familiar 4/4 song and letting someone "tap dance" sticks on a book, or by hands on bongos as a "solo" while the class puts down a steady four-beat with heel-toe-toe-toe on the floor or a clapping pattern with rests. (Clapping on all four beats tends to accelerate.) Finally, improvisation on the black keys of the piano, melodica, or chord organ can be combined with poly-rhythms. With the improvisors taking turns in two- or four-bar segments, or with "Dixieland" solo-tutti choruses, many variations can be achieved even though the harmonic structure remains very simple. For instance, underlying the improvisation of the students, the teacher may play the accompaniment chords of "Heart and Soul" or improvise a 16-bar harmony structure using Gb / / / / / / / Ab7 / / / / / / / Cb7 / / / Db7 / / / Gb / / / / / / / and possibly a walking bass line. For a "production," invite your principal to sit in on drums, or improvise a black key melody line, too. It is a fail-safe success formula!

Individual Music Learning

Opportunities for *every* student to play *all* the classroom instruments — without arguing over whose turn it is — plus the chance to manipulate musical games, puzles, and learning machines, "turns on" fifth and sixth graders to many possible ways of learning musical skills and information. And discipline problems diminish!

Individual music learning tasks can be carried on by as many as 30 students at 30 individual learning studios (learning stations) in the music room, during regular 30-minute music classes. This is possible with a system of rotation in which a chart of student names is posted, and each day a list of learning studios opposite the names is "moved up one notch" so that students

accomplish music learning tasks at *all 30* studios in turn.

Some learning studios deal with *sound*, such as guitar, tone bells, resonator bells, autoharp, melodica, chord organ, ukulele, electronic tone generators, small percussion instruments, environmental sound sources.

Other studios contain *nonsound* learning activities involving pitch notation, music vocabulary terms, and duration. Some nonsound activities include Bingo-type music games, board games with notes to count or terms to define, "musicology" involving the use of library books and music texts to find answers to musical "treasure hunts," card games involving pictures of musical instruments, puzzles, "chance" composition devices and listening stations.

One learning station is "Manager" and, like the others, rotates to a different student each day. The manager's job is to turn off lights as a "silence" signal. Instant quiet when the lights go off must be a commitment of every student and practiced for several days in a total class situation before learning studios really begin.

Preparation: To begin a cycle of individual learning studios, a teacher needs to allow about six weeks to plan and prepare the learning centers. Preparation includes:

1. determining what sound equipment is available.
2. preparing nonsound games, puzzles, etc., for the remaining number of studios needed.
3. making student lists.
4. planning locations in the music room of the various studios and designating studios by alphabet letter or number.
5. making or acquiring job cards (one or more for each learning activity). Each card should state the goal of that studio (for example, drill on note and rest values) and should give directions for the game, puzzle, learning machine, or other activity. If the learning activity involves sound, the content of the job card may be a melody notated on staff lines. The most effective job cards are those which a teacher "customizes" for the learning needs of students in a particular class. Starter sets of cards for basic classroom instruments and games are available from published sources.
6. giving the class as a whole some preinstruction "sample days" so they will understand the overall plan and the "ground rules" necessary for the project to succeed. The main ground rules must be "silence when the lights go off" (or a similar instantly recognized signal for silence). Other ground rules may be "stay at your studio," and "put away equipment without talking."

In the schools which follow this plan, each student is intent on his or her own task. His sound studio is close to his own ear, so the general sound level of the music room is well within tolerable limits. At least half of the learning centers are of a nonsound nature. The music teacher soon becomes accustomed to being surrounded by the Charles Ives-like total "composition" of room sounds. The advantages of circulating among the studios, interacting with every student on a one-to-one basis, is very rewarding. A great deal of preparation is necessary at the outset, but once under way, thirty lesson plans are already written!

Opera, Let's Build One!

The objective is threefold: to open the world of opera to those for whom it might always remain a mystery (and an unpleasant one at that); to become involved in the writing of the story and the vocal improvisation; and to become involved in the production and mechanics of an opera.

Materials: Piano, simple classroom instruments, songbooks and flash cards of terms such as overture, recitative, aria, chorus, duet, trio, quartet, ballet, act, scene, costumes and scenery, orchestra, director or conductor.

Suggested Procedure:

1. Discuss all the components of opera as listed on the cards. Call them the "building materials." You may want to listen to sections of an opera such as *Amahl and the Night Visitors*, by Gian-Carlo Menotti.
2. Help the class create a *simple* plot. Note: If there is more than one class in a grade, it is much easier to have separate themes and operas than to combine classes.
3. Incorporate the "building materials" into the plot and add dialogue.

4. Use 4-5 *familiar* songs and *add new words* (parody).

5. "Free up" the class for recitative song-speech. Use local names and happenings to trigger recitative conversations. Positive reinforcement, even for the smallest effort, is absolutely essential. The teacher may improvise in any suitable key at the keyboard using as few chord changes as possible. Don't worry about competing with the Met! First, have some fun, and as the days progress, dig in!

6. Keep props simple — a scarf, hat or jacket and a chair and table. The props are only for mood setting and/or as necessary to the action of the play.

7. Firm up the dialogues (sung). Tape recording these first rehearsals will help recall some "gems" that otherwise might be forgotten. Work out the simple blocking.

8. Present the opera to the student body.

9. Some suggested themes might be: patriotic, mystery, soap opera, western, space age or school.

10. If possible, plan a field trip to an opera rehearsal; or you might be able to schedule a short concert of musicians involved with opera. A parent who is a vocal teacher could also visit your class.

11. Have the high school media class videotape your operas.

Let's Tackle Sight Reading!

Music-reading activities are only a part of the intermediate grades music program, which includes listening, learning songs by rote and participating in rhythmic and creative work. However, students with sight reading skills can progress faster and can move toward musical independence.

A module emphasizing music reading will do much to *unify* the work being done in singing, listening, and creative music.

Suggested Materials:

1. *Teaching Children to Read Music*, Charles Hefferman, Appleton-Century-Crofts, 440 Park Avenue S, New York, NY 10016, provides a continuum of music reading skills that enables a teacher to design a sequential program.

2. Try a *really* sequential approach to practice in reading and writing musical notation. *The Kodaly Approach: Book* 3, Katinka Daniel, Fearon Publishers, 6 Davis Drive, Belmont, CA 94002, includes worksheets for student reading and writing of notation. Note values, melodic and rhythmic dictation, syllables, hand signals, intervals, composition exercises.

3. Overhead projector transparencies (300) - including beginning, intermediate, and advanced reading skills, Kodaly-oriented. Perry Publications, P.O. Box 204, Whitewater, WI 53190.

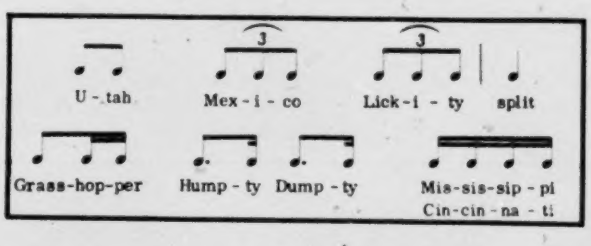
Suggested Activities:

1. Older students who have had limited experience in music reading may be introduced to rhythm through speech patterns found in school cheers, advertisements, names of states and names of famous people.

2. Have students listen to the teacher sing or play a song. They select the one they are hearing from two or more scores.

3. Rhythmic and melodic dictation — just five minutes for each class session — can work wonders *and* provide measurable objectives for evaluation. (A suggested text is *Easy Two-Part Songs*, Books I and II, Handy Music Folio, 5100 West 82nd Street, Minneapolis, MN 55437. Another, for seventh and eighth graders, is *Monumental Warm-ups*, Heritage Music Press, 501 East 3rd, Dayton, OH 45401). The teacher or a student leader performs on a drum — later on a pitched instrument. Try sending the papers home. Display them for back-to-school occasions.

4. Color-code a rhythmic accompaniment to provide harmonic changes at the right places. This is a quick way to get youngsters to accompany their own songs. Builds reading skills.



5. Students create short exercises for the class to read. These may be rhythmic, melodic or both. In individualized instruction, one station's job cards may guide students in preparing reading materials for the group.

6. Use an "Erasing Game" for memory expansion: Write out an eight-measure pattern. Students clap or use patschen. Erase a measure, then another, etc., as students repeat the exercise. Finally, erase all. These exercises can be expanded to sixteen measures, twenty-four measures, etc.

7. Play football, dividing the class into two teams. Team A as a group sight-reads a short phrase (1 or 2 measures). If read to teacher's satisfaction (and class'), their football is advanced 10 yards toward goal. Team B then sight-reads. A variation is class versus teacher, each having its own football. The side that moves across field to score touchdown wins. M & M's also help! (Football field can be on tagboard or on floor.)

8. Play basketball, following above rules for football, but choosing a "shooter" from each team. Use wastebasket and whiffleball or wad of paper. Shooter shoots only if team sight-reads well. Points depend on how far away from "basket" he (or she) stands. Masking tape on floor indicates where shooter can stand.

TOPICAL MINI-COURSES IN GRADES 7-9

By Dick Edmundson
Vocal Music Teacher, Eagle Point High School

Strengthening cultural and aesthetic awareness is a necessary part of every junior high student's experience. At this time, physical maturation causes changes in the voice as well as the body. Choices are being made and tastes are being developed in all areas of musical expression.

Many successful junior high general music programs in Oregon use the topical mini-course approach to provide a variety of basic musical experiences in formats appealing to young adolescents. This article will explore a number of possibilities for its implementation.

It is recommended in the Prepublication Draft (May 1975) of the *Elementary-Secondary Guide for Oregon Schools* that students take a minimum of 18 weeks of daily instruction in music in grades seven and eight. They may elect a full year of chorus, band, or orchestra or topical mini-courses. Topical mini-courses can enlarge musical offerings, as well as provide an exciting group of choices for the student.

Following is a list of possible mini-courses:

Topical Mini-Course	*Equipment Needed*
1. GUITAR	Guitar books Guitars (May be purchased by district or school. Some may be brought from home, and relatively inexpensive rental programs are available for students and schools.)
2. ELECTRONIC MUSIC	Tape recorders Electronic tone source Synthesizer or tone alterers Recorded examples Films
3. KEYBOARD	Pianos/Electric Pianos Melodicas
4. RECORDER	Recorder books Recorders
5. VOCAL TECHNIQUES	Sheet music Recorded examples
6. COMPOSITIONAL TECHNIQUES	Textbooks Recorded examples
7. POPULAR MUSIC	
a. Jazz to Rock	Recorded examples
b. Folk/Rock	Sheet music Textbooks
8. ETHNIC-MUSIC STUDIES	
a. Afro-American	Recorded examples
b. Latin American	Textbooks
c. American Indian	Films
d. Oriental/Eastern	
9. HISTORY OF MUSIC/MUSIC LITERATURE	
a. Renaissance	Recorded examples
b. Baroque	Sheet music
c. Classical	Textbooks
d. Romantic	Films
e. Impressionistic	
f. 20th Century	
10. SCIENCE/MATH AND MUSIC	
a. Sounds and their sources	Sound test
b. Control of sounds	Electronic tonesource
c. Organization of sounds	Synthesizer

The above list is not all-inclusive. Any area in which the music teacher has a special interest or ability can provide a good topic for mini-course. Some of these topics can be taught in as short a period of time as one week, but usually nine weeks are scheduled. Many of the topics are easily combined in a logical progression (i.e., science and math & electronic music & compositional techniques or reading music and any hands-on or performance area).

Suggested Steps for Topical Mini-Course Implementation:

1. All music staff members create a list of Topical Mini-Courses they would like to teach, then compile a written list of possibilities.
2. Coordinate this list with district goals, concepts, and sequential organization of the music program.
3. Evaluate availability of support materials on hand or easily purchasable.
4. Take a sample survey of seventh or incoming seventh grade students to establish heavy interest areas.

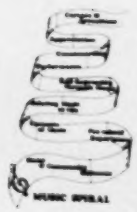
A topical mini-course such as guitar is an exciting method to explore such concepts as rhythm, harmony, music reading and group performance. All mini-courses can be stimulating methods to teach at least some elements of music.

The following is a sample schedule of how topical mini-courses might be organized in a school where two music teachers each have one period for the teaching of general music.

		1st 9 weeks	2nd 9 weeks	3rd 9 weeks	4th 9 weeks
Teacher 2	1st Year	Guitar	Electronic Music	Guitar	Science/Math and Music
	2nd Year	Guitar	Advanced Guitar	Electronic Music	Compositional Techniques
Teacher 1	1st Year	Folk/Jazz/Rock Music	Recorder	Ethnic Music	Keyboard
	2nd Year	Folk/Jazz/Rock Music	Music Literature	Ethnic Music	Vocal Techniques

CHAPTER IV
THE HIGH SCHOOL MUSIC PROGRAM

by Douglas Anderson,
Director of Vocal Music, McMinnville High School
President, Oregon Music Educators' Association



Students in Oregon schools should have the opportunity to be involved with many different types of music classes. The most obvious to the community are the performance groups which are found in virtually every school.

Around 14,500 students are enrolled in band programs, and 20,000 in vocal programs. Performing groups are among the finest in the Northwest. Criteria for strong performance programs in vocal and band classes can be found in the Self-Evaluation Checklists in the Evaluation Section of this issue. In addition, it is estimated that over 2,000 students are involved in orchestras and string groups. The string program is discussed in more detail in the next article.

In addition to performing groups, other classes should also be available to secondary students who wish to explore a variety of musical experiences. These classes may open new horizons to the student who may not be an experienced singer or who may not be able to play or afford a musical instrument.

Listed below are some of the types of classes which are now being taught in Oregon secondary schools or are being planned for future implementation:

Beginning, Intermediate, Advanced Guitar
Music Appreciation and Listening Skills
"Rock to Bach"
Music of Today
Youth/Folk Music
Music History
Music Theory/ Fundamentals
Electronic Music and Lab
Ethnic Music Studies
Voice Class
Piano Class/Lab
Cadet Teaching in Music Courses
Improvisation Classes, Vocal and Instrumental
Composition/Arranging
Careers in Music
Humanities
Performance Lab (music & drama)
Music Seminar (independent research and study)

A discussion of the synthesizer as used in one nonperformance class at McMinnville High School is included at the end of this section.

Not all small schools can accommodate a large number of nonperformance music classes on a full-year basis. However, by employing the use of "early-bird" scheduling or mini-courses, many music courses can be offered during a school year. McNary High (Salem), Roseburg High, and McMinnville High, among others, have scheduled semester or nine-week courses in music appreciation entitled "Rock to Bach," "Music of Today," or "Youth Music." A seven-period day also helps make these classes feasible.

At Silverton Union High and schools in Corvallis, "Basic Guitar" is offered the first semester, with "Intermediate Guitar" as a second semester course. Another section of "Basic Guitar" can be offered second semester for those who did not or could not enroll at the start of the school year.

A nine- or eighteen-week course with alternating class instruction periods and independent lab or practice time is a logical way to schedule piano class, voice class, guitar class, beginning instruments class, and music performance lab. Other classes, such as "Exploring Electronic Music," may be arranged so that there will be a nine-week basic instruction segment, followed by independent lab or practice any time during the day that fits the student's schedule. The instructor is available for assistance if needed, but the work is done primarily on an independent basis.

Nine-week courses have also proved to be successful for studying organized segments of music theory/fundamentals, music appreciation/listening skills, composition/arranging, etc.

Music teachers have worked in teams with other staff members in the areas of humanities, performance lab, careers, music history, or music of today.

If a class is small and the instructor and students are willing to come before the school day begins, an "early-bird" class can be scheduled. Several Oregon schools are using this time for vocal and instrumental ensembles, which are meeting for their own enjoyment and not necessarily preparing for public performance. Such groups include Renaissance music groups, involving vocalists and instrumentalists studying music for small ensembles of the 16th Century. Instrumental ensembles from the concert band or orchestra, such as woodwind quintets, brass choirs, percussion ensembles, string quartets and trumpet trios may find that they can schedule regular rehearsal at this time. Barbershop quartets, madrigal groups, rock ensembles and triple trios are examples of vocal groups which schedule "early-bird" classes.

Several Oregon schools have begun their jazz programs with "early-bird" classes. A stage band or vocal jazz ensemble will schedule rehearsal before school for a year or two, and when it is obvious that the ensemble is a strong addition to the curriculum offerings of the school, it is scheduled into the school day. As these performance classes become established, the "early-bird" time can be used for in-depth learning applicable to jazz, such as vocal and instrumental improvisation, theory as applied to jazz, soloist styling, and sectional rehearsals.

The inclusion of courses and sections of nonperformance music helps achieve the goal of making music an integral part of the student's life.

EXPLORING ELECTRONIC MUSIC

The electronic music course at McMinnville High School, established in 1974, is set up in the following manner: A nine-week course, "Exploring Electronic Music," is offered each nine weeks. At the end of the nine-week period students have the option of continuing further exploration and composition in a class called "Electronic Music Lab." This class is available any period of the day except third period, when the electronic music course is offered. The lab class is also a nine-week class, and a student has the option of taking as many terms as he desires. The class allows for independent learning with supervision from any of the three music teachers at the high school.

Seven students took "Exploring Electronic Music" the first term it was offered, and all of them continued with the lab class. Seven more took the class second term, with three continuing with lab, along with five from the first term class. Ten students registered for the third term.

Approximately six of the nine weeks are spent learning how to play the Moog Sonic Six Synthesizer. This is taken one knob at a time, with a demonstration and discussion of its function by the instructor, followed by approximately five minutes of "hands-on" time by each student. Students are encouraged to get more "hands-on" time outside of class, and a guide has been designed for their use in this extra study time.

Meet Moog and Make Music, the official guide for the instrument written by Dr. Thomas L. Rhea, is the main source of reference for the class, although it is not followed page by page. The official text for the class is a booklet called *Synthesizer Primer* available for $1.00 from Electronic Music Laboratories, P.O. Box H, Vernon, CT 06066. It is available for the students' use about midway through the course and gives in about 15 pages the concise information needed to understand the principles of any synthesizer. *Learning Music With Synthesizers*, published by Hal Leonard Pointer Publications, Inc. 64 East 2nd Street Winona, MN 55987 is used as a reference book. Considerable time is spent listening to recorded examples of synthesizer music, from "Switched on Bach" to Edgar Winter's "Frankenstein." The Pathways to Music *Electronic Music*, Keyboard Publications, is also highly recommended.

Two weeks are spent learning how the sounds of the synthesizer or other sources may be recorded. A Sony Three Head Sound-on-Sound, a Revox two channel, and a Sony cassette recorder are available for the students' use. Instruction includes tape techniques of varying tape speed, varying tape direction, tape loops, and taping sound-on-sound. The film *Discovering Electronic Music*, available through BFA, A Division of CBS, Inc. 2211 Michigan Avenue, Santa Monica, CA 90406 is used to initiate this section of the study.

The final weeks of the course include exploring various types of projects which might interest those who go on with the lab work. Project proposals have included a sound track to go with slides which the

student also took, a sound track for a home movie, sound effects for an elementary Christmas program, sound effects for the school plays, a video tape of the oscilloscope as it pictures the sounds created by the synthesizer, using the synthesizer as the electric keyboard bass in the stage band and as a sound source for the choirs, copying the sounds made by synthesizers in rock groups and demonstrating electronic music to elementary music classes. A subjective and an objective test conclude the course. The complete course of study is available from Mr. Anderson.

CHAPTER V
THE STRING PROGRAM

by Peggy Swafford
String Specialist, Beaverton Schools
String Chairperson, Oregon Music Educators' Association

With the support of the educational community and acceptance by the lay community, a strong string program can complement other music offerings. The string program makes available to students a broad range of literature and tonal textures not included in the general music, band or vocal music programs. Literature from all historical periods and for groups of all sizes is extensive and easily obtained. Through playing a stringed instrument, the child learns such elements of music as pitch, rhythm, melody and harmony, and ear training, note reading, theory, form and style.

The school orchestra or string ensemble offers musical learning experiences and satisfying group activities to students. Many also go on to play with amateur or professional community orchestras after graduation.

In order to have a successful string music program, there must be support in five critical areas:

1. The school board must recognize that playing a stringed instrument is a valid educational activity, and one that should be included in a good music education program.
2. With this recognition, the school district administration must provide instruction in playing stringed instruments from the intermediate grades (4 or 5) through high school. This instruction requires financial support for equipment, outstanding teachers and scheduling which allows the program to develop with its unique characteristics.
3. Given the above provisions, implementation of the program can commence. In the purchase of instruments, it must be recognized that children may require different size instruments. A child should not have to "grow into" an instrument in order to begin to play. For instance, there are violins in ¼, ½, ¾ and full sizes. The cost of obtaining good used string instruments is often lower than band instruments. Maintenance of school instruments and purchase of textbooks and individual method books are necessary.
4. Teachers hired to teach stringed instrumental music must be string specialists. They must have the willingness, dedication and enthusiasm to build and maintain a program. They must be able to motivate students, because the overriding key to the success of the program is the teacher's personality and musicianship.
5. Parental and community support of the string program is vital to its existence. Such support comes in response to good, educational experiences for students, provided by a committed school board, supportive administrators and expert instructors.

A string program takes time — more time, perhaps, than other musical performance areas to succeed. Proficiency on a stringed instrument is usually not attained quickly, and the struggles and determination required to achieve proficiency must be understood and accepted. Given this time and determination, the musical results can be most gratifying.

CHAPTER VI
MUSIC AT WORK

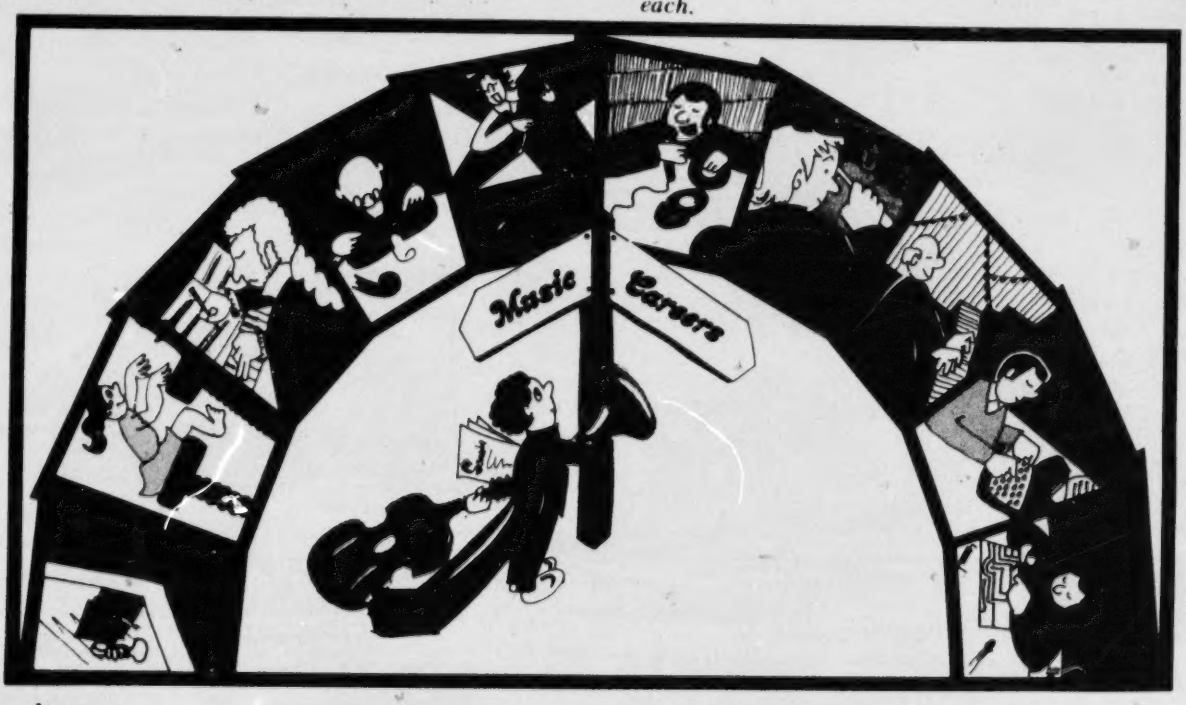
by Barbara Myrick
Assistant Professor of Music, Lane Community College

Students with an interest in music are often discouraged from choosing a career in music because of the limited opportunities in performance. Yet a recent survey has reported that a number of individuals in Oregon are making a living in music or music-related occupations.

What are some lucrative possibilities? According to most guidance books there are two main outlets for music careers: that of the creator (the performer, conductor and composer) or that of the teacher. Students are warned about competition and lack of security for the former and advised to consider teaching as a challenging, stable alternative. Are these generalizations fact? How do they apply to students in Oregon who might be considering these careers? Are there other related careers that might allow students to satisfy their musical interest or background profitably? Which of these careers can be and are being pursued in a state such as Oregon? These and other questions are answered by Dr. Barbara Myrick in the following article, based on her doctoral dissertation study of music and music-related occupations in Oregon.

Oregon is probably the first state to have a detailed study made of its music occupations. The information summarized here will be useful for more accurately acquainting counselors and students with music career opportunities.

An attractive wall chart has been prepared through the efforts of Basic and Career Education sections of the Oregon Department of Education. Copies of the chart may be obtained through the Oregon Division of Continuing Education, Continuing Education Publications, PO Box 1491, Portland, OR 97207, for $3.50 each.



Procedure

The study was necessarily a status survey and was pursued in three directions. The first was to find any and all information through readily available resources such as libraries, counselors and career information centers. Secondly, large professional music organizations were contacted. They provided membership lists, and a questionnaire was sent to a random sample of these music performers and teachers. Similar questionnaires were also sent to

music store owners and television and radio station managers. Lastly, interviews were held with people in more exceptional professions and for the purpose of verifying questionable findings.

Through these means, specific information was obtained on many music and music-related careers in Oregon concerning the number, age and sex of people actively engaged in each career, the average salary and hours per week which might be expected, the occupational outlook and the various personal, technical and educational backgrounds essential for success in each career.

Findings

The data showed that there is most assuredly a large variety of career opportunities, not only in the areas of creator and teacher but in many other related fields, and that it is possible to pursue these occupations either as a major or supplementary source of income.

The average salary varied greatly from the lowest in part-time and church work (under $1,000 per year) to the highest in sales managing (over $20,000 per year).

Almost all music occupations are being pursued at least on a part-time basis in Oregon, while full-time careers are less numerous. Most respondents were engaged in two to five different combinations of careers. The careers which appeared to be most feasible on a full-time basis were teacher, music therapist, supervisor-consultant, administrator, piano technician, manager, salesman, program director and announcer-disc jockey.

Educational backgrounds differed greatly, from apprenticeships to doctoral degrees, with skills varying from specialized training in voice to technical training in repair. Teaching and other education-related careers were the only fields requiring formal education. While college training was said to be helpful for other careers (particularly in sales), special training and experience were considered far more useful.

The occupational outlook is optimistic. At the worst, the job market will stay the same, but there are indications of increasing demand in most areas. Those that had the highest growth trends were private teacher, college teacher, special teacher (e.g., recreation), music therapist, musical entertainer, conductor, booking agent, piano technician, music salesman and disc jockey. No career was thought to be in a decline; however, instrumental music and school teaching were stabilized, with more potential for decline than others. Most other careers were unchanging but had indications of slight increase.

The field of music is predominantly male, particularly in music-related careers. The highest ratio of women to men was found in private teaching as a first-priority career. Surprisingly, the men outnumbered women in private teaching as a supplementary career. There were few women in any other category of music and music-related careers. Some (about one percent) were found in sales and radio and television careers, but virtually none were found in such technical careers as tuning and repair or manufacturing.

There was a large variation in music-related fields as to the degree of musical background needed for success. In careers in music stores and radio and television, several respondents were totally opposite in their views. Generally, it was felt that a music background was highly desirable and in many cases essential, but definitely secondary to the field it was related to. (For example, a music salesman must first be a salesman and secondly a musician.)

A surprising number of respondents in music careers as well as music-related careers felt that interest in music was not necessary in their career. That is, from 10-17 percent of the school teachers, private teachers, instrumental musicians and musical entertainers, and 25 percent of the disc jockeys did not mark an interest in music as essential to their careers. Most respondents in all areas felt personal characterstics such as a pleasing personality and ability to work well with people were as important as having musical, mechanical or sales talents.

Implications

The data indicated that many respondents worked in one area of music for some time before finding that their interests could be better satisfied in a different music career. To minimize such searching, career education in music must seek to acquaint every music student with all the music and music-related areas of work and to guide him in his particular interests. The diversity of jobs in which people are engaged not only gives educators contacts and resources but also the opportunity to help their students find a music career.

In universities and colleges it is equally important that students become aware of the many job possibilities and where and how they may be pursued. Even more important is that those students majoring in music education become aware of all these careers for purposes of their own teaching and counseling.

The data indicated some needed changes in attitudes. It is rather frightening to think that as many as ten percent of the music teachers felt an interest in music was not necessary to their profession. How can an art be successfully taught when the teacher is not even interested? What sort of attitudes will be transmitted by such a teacher? Should a well-defined,

positive attitude be a requirement for a bachelor's degree in music education?

Most feasible full-time occupations: teacher, music therapist, supervisor-consultant, administrator, piano technician, manager, salesman, program director, announcer-disc jockey.

Highest growth trends: private teacher, college teacher, special teacher (recreation), music therapist, musical entertainer, conductor, booking agent, piano technician, music salesman, disc jockey.

Almost all music occupations being pursued, at least on a part-time basis.

Few women presently employed in music.

Salaries highest in sales managing, lowest in church work.

Educators must establish some communication with those in radio and television. Program directors and disc jockeys are key figures in the shaping of public taste; yet only 75 percent of these people felt an interest in music was essential to their jobs. Moreover, a few believed no musical background was necessary for the position. (In all fairness, it must be stated that those who *did* indicate musical interest as necessary were adamant that music be a part of the training.) It would seem that here is an area in which music educators can and should exert a great deal of influence. Professional organizations must start putting their energies into improvement of media music, and institutions must start directing music students with broadcasting interests into those positions.

Career education presents a large challenge to the schools. In essence, it is saying, "Let's make our education more meaningful to our students in terms of *their* lives. Let's stop trying to fit our students into one mold — generally a college-bound shape — and start molding our curricula to their talents, needs and interests."

Questions

Three important questions raised but unanswered by the study are: (1) Why aren't more women in the field of music, particularly music-related areas? (2) Will students who become aware of the many vocational and avocational aspects of music be less likely to drop music after high school? (3) Is music in public schools best pursued with vocational or avocational intent, or can they be effectively combined?

The survey information has been condensed and transferred to chart form so that students, teachers and counselors might have easy access to the basic findings. Information includes the type of career, required interests and skills, possible income, employment estimates (both national and in Oregon) and required training. In addition, addresses of associations and suggestions of local resource people are given.

Because of the free-lance nature of music and music-related careers, it must be remembered that all figures are *only* estimates based on research and knowledge of people in each field; they are indications only of the breadth of each career.

More detailed and extensive information about individual careers may be obtained upon request from the author or the Music Education Specialist at the Oregon Department of Education.

CHAPTER VII
1975 SURVEY OF OREGON MUSIC EDUCATION

by Walter C. Wilson
Band Director, South Eugene High School
Doctoral Candidate, University of Oregon

Enrollment in music classes in the secondary schools throughout the state is increasing. This was one of the positive and encouraging findings of a recent survey of public school music in Oregon. Information such as enrollment trends was needed by the state music consultant and the Oregon Music Educators Association Board to assist in future planning. Therefore, a questionnaire was designed to accompany the Oregon Department of Education's 1975 *Fall Report*, an annual report that requests statistical data from every school district in the state.

The questionnaire used for the survey was designed not only to collect data from the local districts, but also to encourage the growth of strong music programs throughout the state. Earlier published reports by the state music consultant have pointed to the following factors as important to strong music programs:

1. Music taught by music specialists.
2. 90-100 minutes of music instruction weekly for elementary children.
3. Specially designed facilities for music instruction.
4. Music teachers who make use of Intermediate Education District consultants and materials.
5. Continued professional growth by music teachers.

The questionnaire was sent to the district music coordinator or the curriculum director, who were expected to have the information available. In addition, the process of completing the form would cause the respondent to focus attention on the music program, its enrollment, its budget and the five factors mentioned above.

A total of 177 school districts in 34 counties responded to the survey. The 177 responding school districts represent 83 percent of the 231 high schools in Oregon and 77 percent of the 947 elementary schools.

The full-time equivalent (FTE) of 1064.8 music specialists and administrators in these school districts can be broken down as follows:

Elementary Coordinators	40.02
Secondary Coordinators	42.50
Kindergarten Music Specialists	19.50
Primary Music Specialists	199.30
Intermediate Music Specialists	291.48
Junior High (7-9) Music Specialists	255.80
Senior High (10-12) Music Specialists	216.20
Total	1,064.80

(Note: It is estimated that Oregon has 1,500 to 1,600 FTE music educators.)

The upward trend in enrollment in high school music classes over the past three years is illustrated by the following figures:

Enrollment Up	84 Districts
Enrollment Down	31 Districts
No Change	41 Districts
No Response	31 Districts

Eleven school districts indicated enrollment down in some schools and up in others, so they are totaled in both columns. Much of the increase is attributed to additional curriculum offerings and outstanding teachers who are attracting students to their music programs. The single most influential item named as a contributing factor in changes in enrollment was a change of instructors.

The questionnaire requested each district to give the date of their latest music curriculum guide. Five districts indicated the date 1960, coincidentally the same date as the Department publication *Music Education in Oregon Public Schools* (and it may be assumed that these districts are using this document as their curriculum guide). Dates indicated were:

Date	No. of Districts
1960	5
1961-65	6
1966-69	12
1970	2
1971	6
1972	6
1973	13
1974	19
1975	30
In Progress	9
No District Guide	74

The inference from the above data is that approximately 43 percent of the schools are using a guide which is less than five years old. Unfortunately an equal number of school districts have initiated no action toward the construction of their own guide. An additional 10 percent use guides which are up to 15 years old. When this information is viewed in the light of state and district graduation requirements (which have a direct bearing on what is and what is not offered in a school curriculum), it would appear that music educators in over half of the music programs in Oregon should be concerned, if not alarmed, about the future of music in their schools!

The following tables indicate other data collected in the survey:

Districts In Which Music Specialists Teach Elementary Music

	Percent of Classes Taught by Specialists					
	76-100%	51-75%	26-50%	1-25%	None	Total
Number of Districts Reporting Primary (K-3)	111	10	7	13	36	177
Number of Districts Reporting Intermediate (4-6)	131	7	4	8	22	172

Minutes Per Week Of Music Instruction For Elementary Children

Number of Minutes per Week	105-140	70-104	35-69	Less than 35	None
Number of Elementary Schools	58	189	238	40	15
Percent of Reporting Elementary Schools	11%	35%	45%	7%	3%

While it is encouraging to see that 247 of 540 elementary schools (46 percent) meet or exceed the standards set by the state music consultant, it is also distressing to note that 40 schools have less than 35 minutes of music per week and 15 have no music at all!

Special Teaching Methods Used In Elementary Schools

(Some districts use more than one method)

Kodaly	77 Districts
Orff	67 Districts
Individual Instruction	59 Districts
Manhattanville	45 Districts
Suzuki	25 Districts
Other	52 Districts
No Response	44 Districts
None Reported	5 Districts

Instruments On Which Elementary Students Are Proficient

(Some districts indicate more than one instrument)

Autoharp	90 Districts
Recorder	80 Districts
Guitar	56 Districts
Pitched Percussion	53 Districts
Keyboard	51 Districts
Ethnic	25 Districts
Synthesizer	1 District
Other	14 Districts

Elementary Schools With A Select Fifth And/Or Sixth Grade Choir

With Choirs	267 Schools
Without Choirs	243 Schools
No Answer	1 School

Grades For Beginning Band And String Instruction

		K.	1st	2nd	3rd	4th	5th	6th	4, 5 & 6	5-6	Not Offered	Total
Number of Districts Responding	Band	-	-	-	-	3	82	26	5	38	8	162
	Str.	1	-	2	-	17	9	5	-	-	87	121

Facilities and Equipment Available To Elementary Music Teachers

		Rooms	Stereo Record Player	Stereo Tape Recorder
Number of Elementary Schools	With	393	366	183
	Without	26	2	66

Support For Secondary Music Classes Of Over 50 Students

Student Aide	35 Districts
Paraprofessional Aide	18 Districts
Certificated Teacher	17 Districts
None	75 Districts
No Response	52 Districts

Because of the complexity of the questionnaire the data are not all reported here, but responses indicate that beginning through advanced instruction in vocal and band classes is offered to most 7th through 9th grade students. Most high schools offer intermediate or advanced instruction in vocal and band classes. As indicated, 34 districts have a beginning string program, 28 have a junior high string program, and 27 have string instruction at the high school level. Perhaps the fact that more districts offer string instruction at the elementary level than at the secondary shows that these are in the process of building a string program which has not yet reached the secondary schools.

A distressing statistic is the small number of requests for services from local Intermediate Education District offices. Some music teachers may not be aware that they can request assistance from the IED in their region. Only 87 districts requested assistance of some services or items, 71 requested no assistance at all, and 19 districts did not respond to the question.

Open-ended questions about trends in music education were designed to obtain an up-to-date response from leaders in education with the intent of making a comparison with responses to a similar, earlier questionnaire from the state music consultant. The most often mentioned need for improvement remains in the areas of well-trained (or additional) staff, additional facilities and materials. Educators are generally pleased with additional curriculum offerings such as stage band and swing choir and with contemporary music and textbooks available today. Also the awareness and use of individualized instruction and teaching methods such as Kodaly and Orff are reported as encouraging trends in public school music in 1975-76. One response indicated as encouraging the fact that music teachers are willing to share proven ideas with each other. Public school music in Oregon can only continue to grow in stature with good, hard-working teachers who are willing to share their ideas.

Types of services/items requested from local IED offices

Service/Item	*No. of Requests*
Films and Filmstrips	75
Recordings	39
Printed Materials	35
Music Charts	16
Music Consultant	9
Pitched Percussion Equip.	6
Melodicas	5
Guitars	5
Curriculum and Evaluation	4
Electronic Synthesizers	3
Ethnic Instruments	1
Other (A.V. Equip. and Repair)	15

CHAPTER VIII
EVALUATION

PURPOSE AND PROCEDURE

Periodic evaluation is essential to improvement in any program.

The basic questions in evaluation are:

- Where are we headed?
- Where are we now?
- How can we improve?

There are a number of ways to assess the quality of music programs, from cursory, subjective self-evaluation to objective appraisal by a team of experts. A complete evaluation program includes at least three elements: (a) the monitoring of students' joy in making music, (b) evaluation made by an out-of-district person or team and (c) use of self-evaluation instruments or procedures.

While the first item is primarily subjective and requires personal sensitivity and perception, there are a number of specific procedures for accomplishing (b) and (c):

1. Utilize reports from the "Standardization Visits" by the Oregon State Department of Education personnel. Approximately every five years, a team of educators evaluate all curriculum areas in each Oregon school district. The basis for evaluation of music programs is the music section of the *Elementary-Secondary Guide for Oregon Schools.* The prepublication draft for the revised Guide is included at the end of this introduction.
2. Request the Oregon State Department of Education Music Education Specialist to evaluate the school or district program.

3. Request an out-of-district individual or team of outstanding music educators to evaluate the program.
4. Gauge the amount of pride, enjoyment and interest shown by students, teachers, administrators, parents and the general community by making a list enumerating such things as the percentage of students participating in elective music classes and activities, the number who attend programs and concerts, the number of requests from community groups for special performing groups, and the amount of space alloted by the local newspaper to publicity and coverage of musical events.
5. Use the "Self-Evaluation Checklists for School Music Programs" from the Oregon State Department of Education. Six forms are available; one each for Kindergarten, Primary (grades 1-3), Intermediate (grades 4-6), Elementary Administrator, Choral Music (grades 7-12) and Band Music (grades 7-12). Because of the enthusiastic response from those who have already used the checklists, it was decided to include all six in this special issue as part of this section on evaluation.

MUSIC EDUCATION

Music Section, *Elementary-Secondary Guide for Oregon Schools*
(Prepublication Draft II)

Purpose

Music education provides experiences through which students can fulfill a variety of personal and social needs. Students need to:

- Satisfy the fundamental need to create.
- Understand and communicate feelings and emotions that words alone cannot convey.
- Recognize and become sensitive to beauty.
- Develop cultural and aesthetic values, realizing the enduring qualities of music and its place in the world today.
- Maintain individual identity and sense of personal worth.

Also, music enriches a student's life in leisure activities and social relationships and provides the means to develop skill in performance.

Goals

Students will:

1. Know the basic elements and structure of music.
2. Be able to use notational systems.
3. Be able to improvise and create music.
4. Have skill in performing music.
5. Know the implications of music in our society, with respect to music careers, its avocational and leisure uses and, as consumers, know about musical products.
6. Demonstrate an interest in and sensitivity to ethnic music and the American musical heritage.
7. Be aware of music as an avenue of communication for the exchange of feelings and emotions.
8. Be more humane and sensitive toward people and the environment and have a more complete personality through emotional, intuitive and subjective responses to music.
9. Have auditory-sensory perception and aesthetic responsiveness through guided listening and performing experiences.

Curriculum content and organization

A complete music program includes performing, listening to, creating and studying about music at all grade levels.

Lasting understandings and attitudes are acquired sequentially as a result of many related experiences and encounters with the same core concept. At first the student has only a very hazy awareness of concepts

involving rhythm or melody. Next come perceptions, then reinforcing experiences to test these early perceptions, and finally, growth and understanding until the student has developed mature concepts.

Every learning situation in music involves listening: matching a single pitch; discriminating between pitches; creating and improvising rhythms, melodies, harmonies, and movement to music; analyzing design or historical significance; improving performance skills. All music experiences contribute to the development of the student's listening skills.

Primary and Intermediate grades:

Rhythm and melody are stressed in grades K-3. The child responds to rhythm with whole-body movements, by clapping, patschen, stepping, turning and bending. Rhythmic patterns are repeated and then new ones are created. Sounds are organized into patterns of twos and threes.

The pleasure of singing is discovered when the child is helped to use his voice correctly in its full range. Building a secure foundation in the singing experience is especially important in the primary grades.

The child learns to manipulate instruments, which benefits small muscle control. Eye-hand coordination and left-to-right reading are improved as simple notation systems are learned and used.

In the intermediate grades the primary tasks are mastered as more advanced skills are developed. Harmony is introduced into the curriculum, along with form, timbre and expressive qualities. Students understand signs and terms of the notational system, as well as pitch and rhythmical reading.

Many intermediate students become proficient in singing in parts, playing classroom and classical instruments and in accompanying. They listen to music from various historical periods, styles and media. Many become quite sophisticated in improvisation and in creating their own compositions.

Junior High level:

Rhythm, melody and harmony are also stressed in junior high music. Form, timbre, expressive qualities and notational skills, styles, history and literature, performing skills and theory are also important. Many junior high students become keenly aware of certain styles or types of popular music, jazz, folk music, movie sound tracks and stage music. Care must be exercised to maintain a balanced exposure to all styles and literature representative of previous historical periods, as well as those of the 20th Century.

Many successful junior high music programs use the topical mini-course approach, teaching such special interest areas as guitar, electronic music, or folk music. Some schools that offer a variety of special mini-courses find that 80-90 per cent of the students voluntarily enroll, while other schools require that all students take a minimum of 18 weeks of music instruction. Topical mini-courses allow students to study some of the basic elements of music in another form and can also strengthen vocal and instrumental performance.

Five types of instruction are necessary for vocal and instrumental performing groups to encourage growth in musical knowledge and skill. These are large group, technique, sectional, solo and ensemble instruction. Through this instruction students' attention is drawn toward production of tone, true intonation, diction, technical facility, balance and blend and interpretation.

High School:

Large group instruction and music education are *not* synonymous, although performing groups are an integral part of any high school music program. Generally, curriculum and facilities should be built, and staff should be hired, with the idea that students need individual, small-group and large group instruction at the high school level.

The secondary school music program includes three types of instruction:

- Instruction for students beginning and improving skills in vocal and instrumental music.
- Instruction for students who are not skilled performers but who wish to study popular music, guitar, or other instruments for their own pleasure.
- Instruction for those (not *necessarily* performers in school organizations) who wish in-depth study of music structure, literature and history.

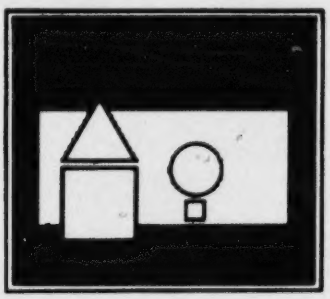
A balanced program to meet these student needs should be maintained, regardless of school size. Mini-courses, cooperative and team teaching, the use of professional performers and composers, and aides are useful means for achieving program balance. Opportunity classes such as guitar, voice and keyboard and laboratory classes in composing, arranging, improvising, conducting and electronic music are exciting experiences for students.

Indicators of quality programs

1. One full-time music specialist is provided for each three to four hundred elementary children in the general music program in grades K-6.
2. Each student in grades K-8 receives 90 to 100 minutes of music instruction per week.

3. One full-time music specialist is provided for every 125 to 200 students enrolled in elective music courses, elementary and secondary. In addition, a second teacher or an aide is recommended for each class of 50 or more students.
4. Instruction is provided for orchestral instruments in grades 4-12; band and vocal instruction is provided for students in grades 5 or 6 through 12.
5. All students in grades 9-12 will select a minimum of one course in music or one of the other fine arts (i.e., visual arts, drama or dance).
6. In grades 7 and 8 students take a minimum of 18 weeks of daily instruction in music. They may elect a full year of chorus, band, or orchestra, or topical mini-courses such as guitar, keyboard, or electronic music.
7. Most students wishing to schedule elective music classes are able to do so.
8. Individualized or small group instruction is provided for both technique development and exploration of media and literature.
9. The instrumental instruction facility is 40 by 50 feet, with a ceiling height of 14 to 18 feet, and has nonparallel surfaces. This will accommodate an 80-piece band or a 60-piece orchestra. Even with fewer performers, the dimensions cannot vary appreciably or acoustical problems are compounded.[1]
10. Attention is given to evaluating the progress of the individual student in the music program.
11. A music coordinator is appointed and given time to oversee the total music program, K-12. One full-time coordinator is provided for each 18 music teachers, or for smaller staffs at the ratio of one hour of supervision for each three music specialists.
12. All music specialists actively foster aesthetic sensitivity.
13. Students have an opportunity to become familiar with the potential for careers in music and allied fields.

1 "Sound Planning for Music Facilities," a pamphlet for use in planning music facilities, may be requested from the Music Education Specialist, Oregon Department of Education.



APPENDIX:

SELF EVALUATION CHECKLISTS

FOR SCHOOL MUSIC PROGRAMS

FOREWORD

Administrators and music educators have often requested an instrument for evaluating school music programs. The self-evaluation checklists are an attempt to respond to this need. The checklists were developed through university research, in-district test use, and subsequent review by a committee of music educators and administrators. The point of view is intended to reflect the consensus of current philosophy and methods in music education, as drawn from current literature and professional journals.

The intent of the checklist is not to foster any particular philosophy or to be a list of requirements for all students each year, but to point up strengths and weaknesses in the school music program by rating its more concrete elements. It is not intended to be a complete formula for a successful music program. It is understood that such a program also includes the important elements of students' feelings, attitudes, recognition and appreciation of beauty, esthetic sensitivity, etc.

KINDERGARTEN

CONTENTS

The Child
The Teacher
Instruments and Materials
Rationale
Checklist:
- •Movement and Rhythmic Development
- •Language Development
- •Listening Skills Development
- •Overall Evaluation

The Child

Sounds capture the kindergarten child's interest and stimulate his imagination. His life is full of sounds — from the roar of jets to the chirp of the cricket; from the vibrations of rock music to the quietness of a nursery rhyme or a finger play song. He learns instinctively and naturally about music by exploring sound sources and body movement. Music and movement alert the child's senses and develop his esthetic sensitivity. He learns best when his whole being is involved, as it is in the music and movement program.

Enjoyment should be the prime element in music activities. The child should experience the joy of singing, listening and moving to music, playing instruments and creating music. These activities can and should occur spontaneously, as well as in planned portions of the child's play.

The child discovers concepts of rhythm, dynamics, tempo, pitch, tone quality, form and texture as he learns and creates music expressive of childhood interests, moods and feelings. The musical concepts are formed as he participates in singing games and basic rhythmic responses, explores percussion and simple pitch instruments and interprets sounds of the environment. Rhythmic movement with and without music is enhanced by the use of such materials as rubber playground balls, scarves and balloons.

The Teacher

The kindergarten teacher stimulates development in language, listening and speaking as well as in writing and reading readiness skills. She also provides activities supporting the mental, emotional, physical and social needs. Through music she encourages the child's naturally spontaneous and uninhibited expression without singling out inaccurate singing or uncoordinated rhythmic movement. The total development of the child is fostered through spontaneous and planned musical activities such as singing, games, rhythms and movement.

Instruments and Materials

Fine quality and accuracy of pitch are of primary importance in the selection of instruments to be played or heard by the child. Some authorities suggest that after hearing a tone three times a child accepts that tone and its quality as valid. Therefore, quality instruments, equipment, and a proper maintenance program are extremely important.

The young child has an avid curiosity to explore and experiment. He needs exposure experiences and the opportunity to listen to and experiment with many kinds of sound sources and materials. The instruments and equipment that should be available are:

Nonpitched Percussion	Pitched Percussion	Equipment
drums	piano	stereo phonograph
rhythm sticks	resonator bells	tape recorder
sand blocks	autoharp	headsets
wood blocks		recordings
tambourines		- story
cymbals		movement
finger cymbals		listening
triangles		singing
cluster bells		
castanets		
maracas		

Other instructional materials can be selected from a number of sources such as: Kodaly, Orff, Mary Helen Richards, Grace Nash, Carabo-Cone and Dalcroze.

Learning centers are useful in giving the child the opportunity for listening to music and experimenting with instruments. The informal environment reduces inhibition and allows the child to express himself freely through musical activities. Music learning centers usually include a variety of equipment and activities such as percussion instruments, cassettes, charts and games.

Rationale

Children need the opportunity to imitate, share, create and experience the joy of learning. Kindergarten develops individual potential, supplements the home environment, and assists the child in making a gradual and enjoyable adjustment to more formal instruction.

A well-balanced kindergarten program helps children to:

1. Develop positive self-concepts.
2. Establish and extend satisfying social relationships with children and adults.

3. Become aware of sounds, actions and spatial relationships.
4. Participate in activities for expressing feeling and relieving emotional tensions through movement and verbal expression.
5. Develop a capacity for esthetic expression.
6. Expand their capacity to enjoy musical experiences.
7. Become aware of and enjoy the fine arts and literature of our culture.
8. Develop physically through a program including the use of gross and fine motor skills.

The daily music program supports these eight goals, thus enhancing the child's mental, emotional, physical and social growth. It accomplishes this through movement and rhythmic development, language development and listening skills development.

KINDERGARTEN CHECKLIST

Each item should be rated from 1 to 4 as follows:

1 poor or missing
2 fair
3 good
4 excellent

Movement and Rhythmic Development

Children can:

Rating Rating Scale (Circle the appropriate number)

1 2 3 4 a. Respond to music through activities of spontaneous movement and sound making.

1 2 3 4 b. Demonstrate improvised and rhythmic motion to music through structured and unstructured experiences.

1 2 3 4 c. Interpret rhythm with movements such as walking, running, hopping, galloping, and skipping.

1 2 3 4 d. Imitate given rhythmic patterns and repeated melody patterns through audio or visual presentation by body movement, clapping, or playing percussion instruments.

1 2 3 4 e. Demonstrate rhythmic and listening skills by participating in simple games and dances.

1 2 3 4 f. Demonstrate broad variations in tempi from fast to slow or slow to fast by moving to music.

1 2 3 4 g. Interpret broad variations in dynamics, such as loud and soft, by moving to music.

1 2 3 4 h. Experiment on nonpitched instruments such as drums, wood blocks, and cymbals.

1 2 3 4 i. Experiment on pitched percussion instruments such as resonator bells, keyboard instruments, and guitar.

1 2 3 4 j. Utilize body movement to tell a musical story.

Language Development

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Express their enjoyment of singing by participating eagerly in singing activities.

1 2 3 4 b. Explore the various qualities of the speaking and singing voice by improvising and singing songs.

1 2 3 4 c. Demonstrate through singing the ability to participate in music story telling.

1 2 3 4 d. Participate in singing games and activities for special occasions.

1 2 3 4 e. Explore a variety of songs, such as action, folk, and traditional songs.

1 2 3 4 f. Learn a repertoire of songs which include interest areas such as home, community, health, safety, holidays, animals, birds, and nature.

1 2 3 4 g. Explore songs which stress learning concepts such as the alphabet, colors, numbers, names, and body parts.

1 2 3 4 h. Create additional words or phrases to familiar songs.

1 2 3 4 i. Learn to sing on pitch, demonstrating a natural and relaxed singing tone.

Listening Skills Development

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Identify a melody that stays the same or moves up or down by responding through bodily movement and/or singing.

1 2 3 4 b. Identify a repeated rhythmic or melodic pattern and a contrasting pattern through bodily movement and/or singing.

1 2 3 4 c. Demonstrate that they carefully listen to music by being able to concentrate for short periods of time on story music, descriptive instrumental pieces, and music using strong rhythms or appealing melodies.

1 2 3 4 d. Explore reactions to music both verbally and nonverbally.

1 2 3 4 e. Express their interest in instrumental sounds by playing and experimenting with instruments.

1 2 3 4 Percussion instruments:

____drums	____finger cymbals
____rhythm sticks	____triangles
____sand blocks	____cluster bells
____wood blocks	____castanets
____tambourines	____maracas
____cymbals	

1 2 3 4 Keyboard and other melody instruments:

____pianos	____resonator bells
____organs	____melody bells
____melodicas	____marimbas

1 2 3 4 Stringed instruments:
____autoharps
____guitars
____ukuleles

1 2 3 4 f. Explore the various possible tone colors produced by classroom instruments such as resonator bells, piano, autoharp, and pitched and nonpitched percussion instruments.

1 2 3 4 g. Identify and respond to differences in tone colors of folk, popular and orchestral instruments such as drum, violin, and trumpet.

1 2 3 4 h. Identify changes in tone color made by combining various instruments and/or voices.

1 2 3 4 i. Imitate simple rhythmic patterns and melodies.

1 2 3 4 j. Play improvised repeated and echo rhythm patterns on percussion instruments.

1 2 3 4 k. Experiment with playing simple melodies by ear.

1 2 3 4 l. Demonstrate rudimentary music reading and hearing skills by observing ups and downs of pitch (Sol-La-Mi) and rhythms of quarter and eighth notes.

1 2 3 4 m. Sing, play, and make maps of melodic patterns: e.g., Sol-Mi, Sol-La, Sol-Do, Sol-La Sol-Do.

Overall Evaluation

1. General Information:

   a. Total school enrollment. _____

   b. Number of full-time kindergarten or music teachers (or equivalent) _____

2. Summary of the kindergarten form (to be completed by the kindergarten teacher or kindergarten music teacher). Circle the number which best describes the overall instructional program in each of the three categories:

   1 2 3 4 Movement and rhythmic development

   1 2 3 4 Language development

   1 2 3 4 Listening skills development

3. As the kindergarten or music teacher, which do you regard as the most satisfactory and commendable areas in the music program?

4. In what area is the music program most in need of improvement?

5. What are the limitations on the music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the music program:

   immediate

   long-range

7. Special situations not covered in the checklist.

PRIMARY GRADES 1-3

CONTENTS

Rhythm
Melody
Harmony
Form
Expressive elements
Creativity
Listening
Classroom Performance
Overall Evaluation

Each item should be rated from 1 to 4 as follows:

1 poor or missing
2 fair
3 good
4 excellent

Rhythm - Primary

Rating Scale (Circle the appropriate number) / *Children can:*

1 2 3 4 a. While listening to the singing or playing of songs, play the steady beat, strong beat, or melodic rhythm, or the combinations of the three simultaneously.

1 2 3 4 b. Demonstrate that music moves in two's and three's by such activities as clapping, walking, drumming, and using standard conducting patterns.

1 2 3 4 c. Respond physically to music with movements such as walking, running, skipping, galloping, hopping, trotting, jumping, marching, swaying, talking chanting, and speech ensembles.

1 2 3 4 d. Demonstrate rhythmic and listening skills by participating in simple dances and games.

1 2 3 4 e. Follow and interpret standard rhythmic notation.

For example: grade 1

grades 2 and 3

meter signatures,
measures

1 2 3 4 f. Create rhythmic patterns and ostinatos through clapping or the use of rhythm instruments.

1 2 3 4 g. Imitate given rhythmic patterns and ostinatos through aural or visual presentation and respond through clapping or the use of rhythm and percussion instruments.

Melody - Primary

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Recognize from aural or visual presentation whether the melody stays the same, moves by steps, or skips.

1 2 3 4 b. Respond through body movement to indicate that they hear high and low melody changes.

1 2 3 4 c. Recognize, sing, play, and notate short melodic patterns, (e.g., Sol Mi, Sol La, Sol La, Sol Mi).

1 2 3 4 d. Respond through body movement to demonstrate their understanding of melodic phrases.

1 2 3 4 e. Improvise or compose their own short melody to perform for the class.

Harmony - Primary

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Sing simple rounds, chants, ostinatos and descants by the third grade.

1 2 3 4 b. Play, improvise, and/or compose simple chants, descants and ostinato accompaniments on melody instruments.

1 2 3 4 c. Identify the correct chords for autoharp accompaniments (e.g., having children raise hands to show when chords change).

1 2 3 4 d. Recognize chordal changes between tonic (I) and dominant (V) (for example, by chording on the autoharp simple melodies the class sings).

1 2 3 4 e. Select by ear simple triads and chords as song accompaniments.

1 2 3 4 f. Sing with accompanying instruments such as the autoharp, guitar, and piano.

Form - Primary

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Identify a phrase.

1 2 3 4 b. Identify similar and different rhythmic and melodic patterns, through both physical movement and verbal responses.

1 2 3 4 c. Identify AB and ABA forms.

1 2 3 4 d. Recognize and sing a round.

1 2 3 4 e. Recognize and sing a ballad.

1 2 3 4 f. Recognize repetition and contrast.

Expressive Elements - Primary

Rating Scale (Circle the appropriate number)

Tempo

Children can:

1 2 3 4 a. Demonstrate gradual or sudden variations in tempi from slow to fast or fast to slow while singing or playing.

1 2 3 4 b. Understand that tempo is relative rather than absolute, that it varies even within a composition, according to the expressive content.

1 2 3 4 c. Demonstrate an understanding of relevant terminology such as tempo, ritard, and accel. through various rhythmic exercises and body movements.

Dynamics

Children can:

1 2 3 4 a. Demonstrate gradual and sudden variations in dynamics in their singing, playing, and moving.

1 2 3 4 b. Demonstrate, in class discussions, an understanding that dynamic contrasts provide a source of variety and expressive meaning in music.

1 2 3 4 c. Demonstrate an understanding of relevant terminology such as forte, piano, crescendo, and diminuendo in their singing and playing.

Timbre

Children can:

1 2 3 4 a. Explore the various qualities of the speaking and singing voice (by grade three they should be aware of soprano, alto, tenor, bass).

1 2 3 4 b. Explore the various timbres possible from classroom instruments like resonator bells, piano, and other keyboard instruments; autoharp; and pitched and nonpitched percussion instruments.

1 2 3 4 c. Explore the characteristic sounds of selected stringed, wind, brass, and percussion orchestral instruments through hearing live and recorded performances.

1 2 3 4 d. Describe how certain instruments or voices contribute to the mood and style of a piece.

1 2 3 4 e. Discern that instruments can be played in order to produce the various timbres (e.g., violins may be bowed or plucked and trumpets are played open or muted).

1 2 3 4 f. Combine various classroom instruments to create new effects of tone color.

Creativity - Primary

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Respond to music through activities such as creative movement, pantomime, and dramatization to familiar songs.

1 2 3 4 b. Create songs, additional verses to familiar songs, introductions, codas, and accompaniments on melody and percussion instruments and the autoharp.

1 2 3 4 c. Create simple rhythmic and/or melodic chants, ostinatos, and descants through vocal and instrumental media.

1 2 3 4 d. Experiment and create simple melodies by ear on resonator bells, pitched percussion, or a keyboard instrument.

1 2 3 4 e. Create instrumental backgrounds for poetry and choral speaking.

1 2 3 4 f. Improvise over an established rhythm pattern, improvise with voice, with object sounds, and instruments.

1 2 3 4 g. Help evaluate their work in the music class and in performances.

Listening - Primary

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Demonstrate that they enjoy listening to music by being able to concentrate for short periods of time on specific items as identified by the teacher.

1 2 3 4 b. Identify the various tone colors or timbres of voice, social, and orchestral instruments.

1 2 3 4 c. Identify and respond to differences in the various styles or moods of music.

1 2 3 4 d. Physically respond to the rhythm of the music through the dance or other body movements.

1 2 3 4 e. Expand their appreciation for other cultures through listening to music of other times and places.

Classroom Performance - Primary

Rating Scale (Circle the appropriate number)

Singing

Children can:

1 2 3 4 a. Sing on pitch, demonstrating a clear, natural, and relaxed singing tone.

1 2 3 4 b. Demonstrate sight reading skills and ear training development through singing and working with materials such as Mary Helen Richards' "Threshold to Music."

1 2 3 4 c. Develop a repertoire of songs which include interest areas such as animals, birds, occupations, nature, and travel.

1 2 3 4 d. Explore song literature such as:

action songs
songs of the U.S.A. and other countries
child-created songs
songs with foreign language texts
hymns and spirituals
rounds

1 2 3 4 e. Catch the spirit of a song by understanding the mood and message it conveys and be able to express and interpret the feeling through singing.

1 2 3 4 f. Participate in singing songs for dramatization, games and dances, and special occasions.

1 2 3 4 g. Express their enjoyment of singing by participating eagerly in singing activities.

Playing Instruments

Children can:

1 2 3 4 a. Play percussion, melody, stringed, and keyboard instruments in a style appropriate to the music.

1 2 3 4 b. Demonstrate an understanding of the various timbres by selecting appropriate accompanying instruments for a song.

1 2 3 4 c. Express their enjoyment of playing by participating eagerly in classroom instrumental activities.

1 2 3 4 d. Demonstrate their ability to play:

Percussion:
Various sizes of drums, timpani, bongo and conga drums, wooden sticks, sand blocks; wood blocks, tambourines, tom toms, claves, castanets, maracas, guiro, cymbals, gong, cowbell, Chinese temple blocks and jingle bells.

1 2 3 4 Keyboard and other melody instruments:
Pianos, organs, melodicas, resonator bells, recorders, and pitched percussion such as marimbas, xylophones, metallophones and bells.

1 2 3 4 Stringed instruments:
Autoharps, guitars, baritone and/or soprano ukuleles.

1 2 3 4 e. Play improvised and notated rhythm patterns, ostinatos, and echo rhythms on percussion instruments.

1 2 3 4 f. Play simple melodies by ear and from notation and can create simple melodies.

Overall Evaluation

1. General information:
   a. Total school enrollment _____
   b. Number of full-time music teachers (or equivalent) _____
   c. Percentage of students participating in:
   general music program ____ chorus _____
   band _____ special interest groups _____
   orchestra _____

2. Summary of the primary and/or intermediate forms (to be completed by the music educator). Circle the number which best describes the overall instructional program in each of the eight categories:

1 2 3 4 Rhythm
1 2 3 4 Melody
1 2 3 4 Harmony
1 2 3 4 Form
1 2 3 4 Expressive elements
1 2 3 4 Creativity
1 2 3 4 Listening
1 2 3 4 Classroom performance

3. As the music teacher, which do you regard as the most satisfactory and commendable areas in the music program?

4. In what area is the music program most in need of improvement?

5. What are the limitations on the music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the music program:
   immediate
   long-range

7. Special situations not covered in the checklist.

INTERMEDIATE GRADES 4-6

CONTENTS:

Rhythm
Melody
Harmony
Form
Expressive elements
Creativity
Listening
Classroom Performance
Overall Evaluation

Each item should be rated from 1 to 4 as follows:
1 poor or missing
2 fair
3 good
4 excellent

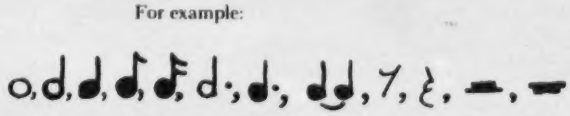
Rhythm - Intermediate

Rating Scale (Circle the appropriate number) *Children can:*

1 2 3 4 a. While listening to the singing or playing of songs, play the steady beat, strong beat, or melodic rhythm, or the combinations of the three simultaneously.

1 2 3 4 b. Interpret various meters through physical response.
For example: grade 4 - 2, 3, 4, C, $\frac{3}{4}$, $\frac{6}{4}$, $\frac{9}{4}$ $\frac{8}{8}$ $\frac{8}{8}$ $\frac{8}{8}$
grade 5 - also ¢
grade 6 - also $\frac{5}{4}$ and $\frac{7}{4}$

1 2 3 4 c. Follow and interpret standard rhythmic notation.
For example:



1 2 3 4 d. Imitate and create rhythmic patterns, including syncopation, through clapping or the use of rhythm and percussion instruments.

1 2 3 4 e. Conduct meter signatures using standard conducting patterns of 2, 3, and 4.

1 2 3 4 f. Demonstrate an understanding of polyrhythms through the use of rhythm instruments, patschen, clapping, body sounds, etc.

1 2 3 4 g. Demonstrate that they understand the concept of syncopation through clapping and playing rhythm instruments and singing.

1 2 3 4 h. Create and write original melodies using melodic and rhythmic notation (either standard notation or their own).

Melody - Intermediate

Rating Scale (Circle the appropriate number)		*Children can:*
1 2 3 4	a.	Recognize from aural or visual presentation whether the melody stays the same, moves by steps, or skips.
1 2 3 4	b.	Recognize a sequence, aurally and visually.
1 2 3 4	c.	Improvise and/or compose (with and without notation) their own melodies to perform for the class.
1 2 3 4	d.	Recognize and sing specific intervals. For example: grade 4 - octave, fifth, fourth, and third; grade 5 - also second; grade 6 - also seventh and sixth.
1 2 3 4	e.	Play aurally dictated or written tonal patterns, chants, descants, and songs on melody instruments.
1 2 3 4	f.	Understand the construction of scales. For example: grade 4 - major and pentatonic (five tone) scales; grade 5 - also minor, and whole tone (six tone) scales; grade 6 - also twelve tone scales.
1 2 3 4	g.	Demonstrate an understanding of key signatures by playing or singing the tonic and the starting tone of selected songs in several major and minor keys.
1 2 3 4	h.	Recognize key changes within a song.

Harmony - Intermediate

Rating Scale (Circle the appropriate number)		*Children can:*
1 2 3 4	a.	Create by ear harmonic accompaniments using melody or harmony instruments.
1 2 3 4	b.	Sing rounds, descants, part songs, partner songs, canons, and do vocal chording.
1 2 3 4	c.	Play and create chant and descant accompaniments, introductions, and codas on melody and harmony instruments.
1 2 3 4	d.	Sing with accompanying instruments such as the autoharp, ukulele, guitar, melodica, organ, and piano.
1 2 3 4	e.	Identify the tonic (I), subdominant (IV), and the dominant (V) chords in root position from aural presentation.
1 2 3 4	f.	Notate the tonic, subdominant, and dominant chords in root position in several major and minor keys.
1 2 3 4	g.	Recognize aurally and visually the relative and parallel minors.
1 2 3 4	h.	Develop an understanding of the expressive qualities of consonance and dissonance through listening, performing, and composing experiences.
1 2 3 4	i.	Understand the similarities and differences between harmony and counterpoint.
1 2 3 4	j.	Demonstrate the concept of transposition by playing the autoharp, resonator bells, string or keyboard instruments, or through composing.

Form - Intermediate

Rating Scale (Circle the appropriate number)		*Children can:*
1 2 3 4	a.	Demonstrate in their own compositions an understanding of form used as a unifying and contrasting device.
1 2 3 4	b.	Identify like, unlike, and irregular phrase lengths both aurally and visually.
1 2 3 4	c.	Identify binary (AB), ternary (ABA), and rondo (AB AC AD ...) forms of music.
1 2 3 4	d.	Identify and define such musical structures and designs as: suite, theme and variations, sonata-allegro, coda, interlude, canon, opera, oratorio, symphony, cantata, art song, and fugue.

Expressive Elements - Intermediate

Rating Scale (Circle the appropriate number

Tempo

Children can:

1 2 3 4	a.	Understand that tempo is relative rather than absolute, that it varies even within a composition according to the expressive content.
1 2 3 4	b.	Demonstrate through singing, playing, and moving an understanding of relevant terminology such as ritard., accel, andante, presto, largo, and allegro.
1 2 3 4	c.	Demonstrate gradual or sudden variations in tempo from slow to fast or fast to slow while singing or playing.
1 2 3 4	d.	Demonstrate an understanding of the relationship of tempo to form (e.g. - ritard may imply cadence or climax; accel. may create excitement and imply a cadence).

Dynamics

Children can:

1 2 3 4	a.	Demonstrate gradual and sudden variations in dynamics in their singing and playing.
1 2 3 4	b.	Demonstrate, in class discussions or in their own compositions, an understanding that dynamic

contrasts provide a source of variety and expressive meaning in music.

1 2 3 4 c. Demonstrate an understanding of relevant terminology and signs such as p, mf, f, sforzando, and staccato and legato markings in their singing and playing.

1 2 3 4 d. Demonstrate an understanding of the relationship between dynamics and melody (melodic contour) in their singing and playing (e.g., there is a natural tendency to crescendo as the melody ascends).

Timbre

Children can:

1 2 3 4 a. Explore the quality of sound of the speaking voice (identify soprano, alto, tenor, bass, changed, and unchanged voices).

1 2 3 4 b. Explore the various timbres possible from classroom instruments like resonator bells, piano and other keyboard instruments; autoharp; and pitched and nonpitched percussion instruments.

1 2 3 4 c. Explore and identify stringed, wind, brass, and percussion orchestral instruments through both solo and section performance.

1 2 3 4 d. Describe how certain instruments or voices contribute to the mood and style of a piece.

1 2 3 4 e. Discern that instruments can be played differently in order to produce the various timbres (e.g., violins may be bowed or plucked and trumpets are played open or muted).

1 2 3 4 f. Combine various classroom instruments to create new effects of tone color.

1 2 3 4 g. Understand the relationship between tone color and dynamics - that is the tone color changes as the performer varies his style and volume level.

Creativity - Intermediate

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Respond to music through activities such as creative movement, pantomime, and dramatization.

1 2 3 4 b. Create songs, additional verses to a familiar song, introductions to songs, and codas.

1 2 3 4 c. Create simple rhythmic and/or melodic chants, ostinatos, and descants through vocal and instrumental media.

1 2 3 4 d. Experiment and create simple melodies by ear on resonator bells, pitched percussion, or a keyboard instrument.

1 2 3 4 e. Create backgrounds for poetry and choral speaking using instruments, record player, tape recorder, and other audiovisual equipment.

1 2 3 4 f. Improvise, create, and notate rhythmic and tonal patterns.

1 2 3 4 g. Write "program notes" including information about the composer, the form, history of the composition, and human interest incidentals.

1 2 3 4 h. Create ukulele, guitar, autoharp, and vocal accompaniments for songs.

1 2 3 4 i. Play in an instrumental ensemble.

1 2 3 4 j. Plan programs.

1 2 3 4 k. Help evaluate their own progress and make suggestions for improvements.

Listening - Intermediate

Rating Scale (Circle the appropriate number)

Children can:

1 2 3 4 a. Demonstrate that they enjoy listening to music by being able to concentrate on specific items as identified by the teacher.

1 2 3 4 b. Identify the various tone colors or timbres of voices, social and orchestral instruments, and electronic or avant garde equipment (e.g., synthesizer).

1 2 3 4 c. Identify and study the elements of music such as rhythm, melody, harmony, form, and style.

1 2 3 4 d. Identify and respond to differences in the various styles or moods of music.

1 2 3 4 e. Expand their appreciation for other cultures through listening to music of other times and places.

1 2 3 4 f. Recognize and appreciate specific composers works.

Classroom Performance

Rating Scale (Circle the appropriate number)

Singing

Children can:

1 2 3 4 a. Demonstrate on pitch a clear, natural, and relaxed singing tone.

1 2 3 4 b. Demonstrate that they understand proper use of breath support and vocal technique.

1 2 3 4 c. Demonstrate in part singing an understanding of tone blending and balance.

1 2 3 4 d. Demonstrate sight reading skills and ear training development through singing and working with materials such as Mary Helen Richards' "Threshold to Music."

1 2 3 4 e. Develop a repertoire of songs which include interest areas such as nature, occupations, travel, patriotism, and youth music of today.

1 2 3 4 f. Explore song literature such as:

songs of the U.S. and other countries
child-created songs
songs with foreign language texts
hymns and spirituals
rounds
chanteys
solo-chorus songs
descants
songs in two and three parts and
songs for assembly singing

1 2 3 4 g. Catch the spirit of a song by understanding the mood and message it conveys, and be able to express and interpret the feeling through singing.

1 2 3 4 h. Participate in singing songs for dramatization, games and dances, and special occasions.

1 2 3 4 i. Express their enjoyment of singing by participating eagerly in singing activities.

1 2 3 4 j. Demonstrate song leadership ability.

Playing Instruments

Children can:

1 2 3 4 a. Play percussion, melody, stringed, and keyboard instruments in a style appropriate to the music.

1 2 3 4 b. Demonstrate an understanding of the various timbres by selecting appropriate accompanying instruments for a song.

1 2 3 4 c. Express their enjoyment of playing by participating eagerly in classroom instrumental activities.

1 2 3 4 d. Demonstrate their ability to play:

Percussion:
Various sizes of drums, timpani, bongo, and conga drums, wooden sticks, sand blocks, wood blocks, tambourines, tom toms, claves, castanets, maracas, guiro, cymbals, gong, cow bell, Chinese temple blocks, and jingle bells.

1 2 3 4 Keyboard and other melody instruments:
Pianos, organs, melodicas, resonator bells, recorders, and pitched percussion such as marimbas, xylophones, metallophones and bells.

1 2 3 4 Stringed instruments:
Autoharps, guitars, baritone and/or soprano ukuleles.

1 2 3 4 e. Play, by ear and sight, chants, descants, introductions, codas, and accompaniments on percussion, melody, stringed, and keyboard instruments.

1 2 3 4 f. Demonstrate sight reading skills on percussion, melody, stringed, and keyboard instruments.

1 2 3 4 g. Play harmony instruments, using the I, IV, and V chords in several major and minor keys.

1 2 3 4 h. Play in an ensemble using classroom instruments and/or instruments requiring special training, such as the violin, clarinet, trombone.

1 2 3 4 i. Demonstrate proper breath support, fingerings, and instrumental techniques.

Overall Evaluation

1. General information:

   a. Total school enrollment _____
   b. Number of full-time music teachers (or equivalent) _____
   c. Percentage of students participating in:

   general music program ____ chorus _____
   band _____ special-interest groups ____
   orchestra _____

2. Summary of the primary and/or intermediate forms (to be completed by the music educator). Circle the number which best describes the overall instructional program in each of the eight categories:

   1 2 3 4 Rhythm
   1 2 3 4 Melody
   1 2 3 4 Harmony

1 2 3 4 Form
1 2 3 4 Expressive elements
1 2 3 4 Creativity
1 2 3 4 Listening
1 2 3 4 Classroom performance

3. As a music teacher, which do you regard as the most satisfactory and commendable areas in the music program?

4. In what areas is the music program most in need of improvement?

5. What are the limitations on the music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the music program:

   immediate

   long-range

7. Special situations not covered in the checklist.

ELEMENTARY ADMINISTRATOR'S FORM

Each item should be rated from 1 to 4 as follows:

1 poor or missing
2 fair
3 good
4 excellent

Rating Scale (Circle the appropriate number)

1 2 3 4 1. All children receive music instruction one period, two, three, or four-five periods per week. Circle one for one period, two for two periods, etc.)

1 2 3 4 2. All children receive music instruction for a total of 35 minutes, 70 minutes, 105 minutes, or 140 minutes, each week. (Circle one for 35 minutes, two for 70 minutes, etc.)

1 2 3 4 3. At each grade level all children receive music instruction in each of the following: the structural elements of music – rhythm, melody, harmony, and form; the expressive elements of music – dynamics, tempo, and timbre; creativity; classroom performance; and listening experiences.

1 2 3 4 4. There is a written program of study, sequentially developed, grades 1-6. If textbooks or guides from other school districts are used, they have been carefully altered to fit local needs.

1 2 3 4 5. The music room has been specially designed with attention to acoustics, space, ceiling height, instrument and supply storage, ventilation, and lighting.

1 2 3 4 6. The music room is open to students before and after school for individual and small-group practice and instruction.

1 2 3 4 7. There is a complete set of music textbooks and accompanying recordings for each grade level. Each child has a book during music instruction. If there is no music room, textbooks are readily available for each child with a minimum of movement and loss of time.

1 2 3 4 8. The record library is well stocked; it maintains a careful balance between story-programmatic selections and absolute music and includes special basic sets such as RCA's "Adventures in Music" and Bowmar's "Orchestral Library."

1 2 3 4 9. Inventory of equipment and supplies is accurate and current.

1 2 3 4 10. Equipment is maintained in good repair. Pianos are tuned twice a year and electronic equipment is checked three to four times yearly.

1 2 3 4 11. There is a long-range plan for major repair, replacement, and purchase of records, tapes, and equipment.

1 2 3 4 12. Provision is made in the budget for the purchase, replacement, and repair of music equipment, textbooks, sheet music, and other supplies.

13. Equipment for the music program should be considered in two categories: (1) items which should be available for each music class and (2) items which need to be available for only 9-12 weeks during the year. Items marked with an asterisk are in category (2).

Following is a list of equipment appropriate for an elementary school of approximately 400 children. Place a check beside each item in your inventory (if in category 2, check those to which you have access) and rate, as before, each larger section (Percussion, Keyboard, etc.)

1 2 3 4 **Percussion**

____ 1 hand drum
____ 1 snare drum, with stand, sticks and brushes
____ 1 set timpani, small, medium and large
____ 2 sets tuneable bongo drums
____ 2 tuneable conga drums, large and small
____ 12 rhythm drums of various sizes and shapes
____ 30 pairs rhythm sticks
____ 3 sets sand blocks
____ 5 wood blocks, varied sizes including professional size
____ 5 tambourines, primary size up to tuneable 8" or 10"
____ 3 Indian tom toms, small, medium, large
____ 2 sets claves
____ 2 sets hand castanets
____ 4 pairs maracas
____ 2 guiro
____ 3 sets finger cymbals
____ 1 pair classroom cymbals
____ 5 triangles and strikes
____ 1 large gong
____ 1 cow bell
____ 4 sets jingle bells, various sizes

1 2 3 4 **Keyboard and other melody instruments**

____ 1 piano in the music room, 1 in the auditorium or multipurpose room, and one for each 10 classrooms.
____ 5 large sets resonator tone bells, chromatic, 2½ or 3 octave
____ 36 soprano recorders
____ 6 recorders (4 altos, 1 tenor, and 1 bass)
____ 1 marimba, bass-tenor, or alto-soprano
____ 1 soprano xylophone
____ 1 metallophone
____ 6 - 2 or 3 octave melodicas, with stands and hoses
____ *2 marimbas, bass-tenor and alto-soprano
____ *1 soprano xylophone
____ *5 bells, alto-soprano, soprano and sopranino
____ *24 - 2 or 3 octave melodicas, with stands and hoses

1 2 3 4 **String**

____ 8 autoharps (one amplified, one 27-bar)
____ 6 guitars, nylon strings, with cases
____ 6 baritone and/or soprano ukeleles with cases or boxes
____ 1 cello
____ *24 guitars and/or ukuleles

1 2 3 4 **Electronic**

____ 1 high-quality stereo tape recorder and microphone
____ 1 stereo turntable, preferably with rheostat speed control
____ 1 set synthesizer-type tone sources with pitch, rhythm, tone, dynamic, tempo, and mixer controls
____ 6 earphones and listening stations
____ 1 high-quality receiver and set of speakers for use with the above

1 2 3 4 **Other**

____ 5 music stands
____ access to band and orchestra instruments

Overall Evaluation

1. General information:

   a. Total school enrollment _____
   b. Number of full-time music teachers (or equivalent) _____
   c. Percentage of students participating in:

   general music program ____ chorus _____
   band _____ special-interest groups ____
   orchestra _____

2. Summary of the primary and/or intermediate forms (to be completed by the music educator). Circle the number which best describes the overall instructional program in each of the eight categories:

   1 2 3 4 Rhythm
   1 2 3 4 Melody
   1 2 3 4 Harmony
   1 2 3 4 Form
   1 2 3 4 Expressive elements
   1 2 3 4 Creativity
   1 2 3 4 Listening
   1 2 3 4 Classroom performance

3. As an administrator, which do you regard as the most satisfactory and commendable areas in the music program?

4. In what areas is the music program most in need of improvement?

5. What are the limitations on the music program because of lack of facilities or equipment?

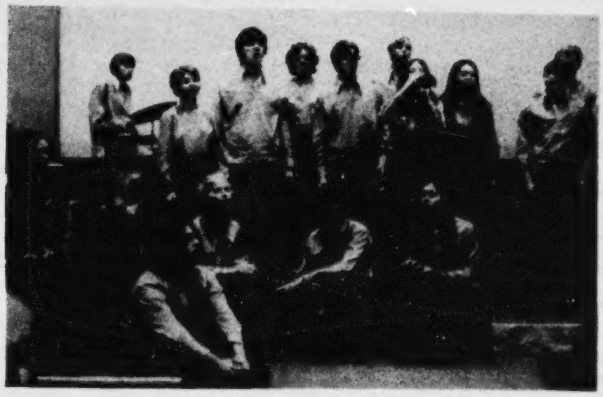
6. Recommend, in order of priority, steps for the improvement of limitations in the music program:

   immediate

   long-range

7. Special situations not covered in the checklist.

CHORAL MUSIC
GRADES 7-12



Contents

Choral Music Teacher Section

I Performance Skills
II. Elements of Music
III. Creative Skills
IV. Student Involvement
V. Music Through Life

Teacher and Administrator Section

VI. Curriculum Offerings and Organization
VII. Materials, Equipment, and Facilities
VIII. Overall Evaluation

Each item should be rated from 1 to 4 as follows:

1 poor or missing
2 fair
3 good
4 excellent

I. PERFORMANCE SKILLS

Rating Scale (Circle the appropriate number)

Students can:

Tone Production

1 2 3 4 a. Demonstrate good singing posture and correct breath support.

1 2 3 4 b. Demonstrate correct tone production and resonance, with particular attention to keeping a consistent, free vocal quality in all parts of the voice range.

Intonation

1 2 3 4 a. Match pitches and sing a melodic line in tune.

1 2 3 4 b. Sing a part accurately and adjust to the vertical structure to produce a finely tuned chord.

Diction

1 2 3 4 Produce pure and unified vowel and consonant sounds.

Precision

1 2 3 4 Demonstrate accurate attacks, releases, and rhythms and meters in various musical styles.

Balance and Blend

1 2 3 4 Hear other voices and control the individual solo voice to achieve the desired group sound, including volume, vibrato, and blend.

Expression

1 2 3 4 Demonstrate an understanding that dynamic contrasts and tempo changes provide a source of variety and expressive meaning in music.

Reading Skills

1 2 3 4 Recognize and sing, at sight, rhythmic and tonal patterns as they occur in a vocal line.

Appropriate Styles

1 2 3 4 Demonstrate an awareness of vocal styles and textures.

Vocal Amplification

1 2 3 4 Recognize the value of and use amplification equipment correctly where it is appropriate to the style of music.

Stage Presence

1 2 3 4 Demonstrate appropriate posture and facial expression to enhance the mood and presentation of the music.

Student Evaluation of Performance

1 2 3 4 Evaluate their individual and group performances and make suggestions for improvement.

Repertoire

1 2 3 4 a. Sing music of many styles, forms and periods, such as sacred and secular, popular and "classical," electronic and traditional.

1 2 3 4 b. Sing music of other cultures, using other languages.

Esthetics

1 2 3 4 a. Enjoy the creation and recreation of music.

1 2 3 4 b. Enjoy the unique joyous experience that is available through participation in a choral group.

II. ELEMENTS OF MUSIC

Rating scale (Circle the appropriate number)

Students can:

Rhythm

1 2 3 4 a. Repeat or write dictated rhythmic patterns.

1 2 3 4 b. Demonstrate an understanding of rhythmic terminology, such as meter, tempo, accent, syncopation, and even and uneven rhythms.

Melody

1 2 3 4 a. Repeat dictated tonal patterns.

1 2 3 4 b. Sing melodic intervals and patterns using solfege and/or numbers.

1 2 3 4 c. Identify like, unlike, and irregular phrase lengths from aural and visual presentation.

Theory

1 2 3 4 a. Understand the construction of scales, such as major, minor, and other modes, as related to their music.

1 2 3 4 b. Demonstrate an understanding of key center by singing the tonic and the starting tone of selected songs in several major and minor keys.

1 2 3 4 c. Recognize and interpret dynamic markings.

Harmony

1 2 3 4 a. Recognize the function of tonic (I), subdominant (IV) and dominant (V) chords.

1 2 3 4 b. Build major, minor, diminished and augmented chords from a given pitch.

1 2 3 4 c. Recognize key changes within a song, visually and aurally.

Form

1 2 3 4 a. Identify and define various forms, such as binary, ternary, art song, and madrigal.

1 2 3 4 b. Recognize elements of a melodic line, such as motive, sequence, phrase and cadence, visually and aurally.

1 2 3 4 c. Identify and define different types of stage productions, such as opera, oratorio, cantata and musical comedy.

Timbre

1 2 3 4 a. Recognize the differences between soprano, alto, tenor and bass, and understand the changing voice in both boys and girls.

1 2 3 4 b. Recognize the various tone colors of voices, traditional and avant-garde instruments, and electronic synthesizers.

1 2 3 4 c. Demonstrate an understanding of various timbres by selecting appropriate accompanying instruments for a choral composition.

III. CREATIVE SKILLS

Rating Scale (Circle the appropriate number)

Students can:

Composing

1 2 3 4 a. Create and write original melodies using melodic and rhythmic notation.

1 2 3 4 b. Create background music for poetry, prose, visual display, or a spoken thought.

Arranging

1 2 3 4 a. Create melodic and/or rhythmic ostinato accompaniment or descants through vocal or instrumental media.

1 2 3 4 b. Create piano, guitar, full combo, or choral accompaniments, original harmonies, and introductions or codas for songs.

1 2 3 4 c. Expand their concepts of music through use of instruments, electronic media, and environmental sounds.

Improvising

1 2 3 4 Improvise and create rhythmic and/or tonal patterns on a given chord progression.

Choreography, Movement, and Staging

1 2 3 4 Demonstrate stage movement, blocking, or choreography appropriate to the music.

IV. STUDENT INVOLVEMENT

Rating Scale (Circle the appropriate number)

Students can:

Conducting

1 2 3 4 a. Recognize and demonstrate the basic conducting patterns of 2, 3 and 4.

1 2 3 4 b. Assist the director on a continuing basis, in either junior or senior high school choral classes.

Accompanying

1 2 3 4 a. Experience accompanying on a variety of instruments such as piano, percussion, guitar or electric bass.

1 2 3 4 b. Experience being accompanied by selected band or orchestra groups.

Listening

1 2 3 4 Differentiate between various styles of music and effectively evaluate the quality with which they are performed.

Concert Attendance

1 2 3 4 Attend concerts of school, college, or professional quality through field trips or guest appearances.

Concert Preparation

1 2 3 4 a. Assist in selecting music and arranging the order of the program.

1 2 3 4 b. Demonstrate ability to promote a program by designing posters and/or program covers, writing radio and newspaper releases, writing program notes, or visiting service clubs and churches to discuss upcoming programs.

Student Government

1 2 3 4 Demonstrate ability to participate in governing the activities of the choral department.

V. MUSIC THROUGH LIFE

Rating Scale (Circle the appropriate number)

Students can:

Avocations

1 2 3 4 a. Prepare for fulfilling use of leisure time by developing good listening skills in music.

1 2 3 4 b. Demonstrate knowledge of outlets for individual performance both in school and after graduation.

1 2 3 4 c. Demonstrate knowledge of the impact and manipulative effect of music on an individual and on society through such avenues as mass media advertising.

Consumership

1 2 3 4 a. Demonstrate ability to evaluate their equipment and record and tape needs for their leisure-time listening.

1 2 3 4 b. Demonstrate knowledge of music consumer print sources such as Schwann Catalog, Consumer Reports, and Hi Fi/Stereo Review.

1 2 3 4 c. Demonstrate ability to evaluate quality in various products such as electronic equipment, recordings, and pianos.

1 2 3 4 d. Demonstrate knowledge of comparative shopping techniques.

Vocations

1 2 3 4 a. Demonstrate understanding of music careers and music-related careers, job availability, job description, qualifications and training or education necessary.

1 2 3 4 b. Explore music careers by listening to guest speakers and taking field trips.

VI. CURRICULUM OFFERINGS AND ORGANIZATION

Rating Scale (Circle the appropriate number)

Offerings

1 2 3 4 a. There is choral instruction for beginning, intermediate and advanced performers.

1 2 3 4 b. There are music classes such as theory, literature, composition, and guitar available for students who may not be involved in the performing organizations.

1 2 3 4 c. In the course of a student's career, instruction is offered in the following musical styles:

- Medieval and Renaissance
- Baroque
- Classical
- Romantic
- Impressionistic
- 20th Century — traditional
- 20th Century — avant-garde
- Current "pop" (rock, folk, gospel, etc.)
- Jazz
- Musical theater

1 2 3 4 d. Opportunities for solos and participation in groups such as duets, quartets, octets, and other small ensembles are a part of the instructional program.

Scheduling

1 2 3 4 a. The school's scheduling procedures permit students to participate in performing groups and to elect music courses which they want and need (e.g. both band and chorus).

1 2 3 4 b. The music teacher has a preparation period and no more than five classes per day, which should not include more than 3 to 4 performing groups.

VII. MATERIALS, EQUIPMENT, AND FACILITIES

Rating Scale (Circle the appropriate number)

Materials

1 2 3 4 a. Adequate provision is made for the purchase of sheet music.

1 2 3 4 b. Containers are available for library storage of sheet music.

1 2 3 4 c. The school library is supplied with books and periodicals about music, as well as recordings and other appropriate materials.

1 2 3 4 d. Inventory of equipment and supplies is accurate and current.

Equipment

1 2 3 4 a. Adequate provision is made for the purchase, repair and replacement of equipment.

1 2 3 4 b. Pianos are available in rehearsal rooms, practice rooms and performance areas and are tuned on a regular schedule.

1 2 3 4 c. Sufficient choral risers (standing type) for rehearsal and performance are available.

1 2 3 4 d. High quality stereo tape recorder and record player are housed in the music department.

1 2 3 4 e. An acoustical sound shell for performance is available if the performance area requires it.

1 2 3 4 f. A high quality sound amplification system is available when needed (matching microphones, amplifiers, and speakers).

1 2 3 4 g. Choral support equipment is available, such as trap drum set, electric bass guitar, electric piano, and synthesizer, all with proper amplifiers.

1 2 3 4 h. Properly designed chairs are provided.

1 2 3 4 i. Blackboards and bulletin boards are provided.

1 2 3 4 j. An overhead projector and videotape equipment are available.

Facilities

1 2 3 4 a. The music instruction area is located so that disturbance of or by other disciplines is at a minimum while providing pleasant coexistence for vocal and instrumental, small- and large-group rehearsals and instruction. Attention has been given to partitions and stopping transfer of sound by way of ceilings, floors, ducts, windows, doors, or transfer through the building structure.

1 2 3 4 b. The area provided for music instruction is adequate in size and functions well acoustically. A room 35 x 40 feet with a ceiling 12-16 feet high will accommodate 75 vocalists. Room surfaces should be nonparallel, with a proper mixture of materials for both reflection and absorption. Light intensity is 70-100 foot candles and is controlled so that students are shielded from glare or direct sunlight. The ventilation system insures frequent changes of room air and temperature control.

1 2 3 4 c. Space is provided for storage of sheet music and for storage and security of uniforms, risers, acoustical sound shell, and sound amplification equipment.

1 2 3 4 d. Solo and small ensemble practice rooms are available.

1 2 3 4 e. Office space is provided for the music staff.

1 2 3 4 f. An auditorium is readily accessible for rehearsals and performances.

VIII. OVERALL EVALUATION

1. General Information:

   a. Total school enrollment _____

   b. Number of full-time choral music teachers (or equivalent) _____

   c. Percentage of students participating in:

   General music program _____
   General music program ___ Choirs _____
   Special interest groups ____

2. Circle the number which best describes the overall instructional program in each of the categories:

   1 2 3 4 Performance Skills

   1 2 3 4 Elements of Music

   1 2 3 4 Creative Skills

   1 2 3 4 Student Involvement

   1 2 3 4 Music Through Life

   1 2 3 4 Curriculum Offerings and Organization

   1 2 3 4 Materials, Equipment and Facilities

3. As a music teacher, which do you regard as the most satisfactory and commendable areas in the choral music program?

4. In what areas is the choral music program most in need of improvement?

5. What are the limitations on the choral music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the choral music program:

   Immediate:

   Long-range:

7. Special situations not covered in the checklist:

BAND MUSIC
GRADES 7-12

CONTENTS
Band Music Teacher Section

I. Performance Skills
II. Elements of Music
III. Creative Skills
IV. Student Involvement
V. Music Through Life

Band Music Teacher and Administrator Section

VI. Curriculum Offerings and Organization
VII. Materials, Equipment, Fees, and Facilities

Each item should be rated from 1 to 4 as follows:

1 poor or missing
2 fair
3 good
4 excellent

I. PERFORMANCE SKILLS

Rating Scale (Circle the appropriate number) — *Students can:*

Tone Production

1 2 3 4 a. Demonstrate good playing posture, proper embouchure, and correct breath support.

1 2 3 4 b. Demonstrate correct tone production and resonance, with particular attention to achieving a characteristic sound on their instruments in all registers at all dynamic levels.

1 2 3 4 c. Explain and demonstrate the phenomenon of vibrato as it relates to tone quality.

Technique Development

1 2 3 4 a. Perform a variety of attacks (including multiple articulations) and releases appropriate to different styles of music.

1 2 3 4 b. Perform with technical proficiency many different rudiments and scales and arpeggios, such as major, minor, and other modes.

1 2 3 4 c. Perform in the extreme (but standard) registers of their instruments.

1 2 3 4 d. Demonstrate the preferred fingerings for their instruments, including alternate and trill fingerings.

1 2 3 4 e. Perform and articulate rhythmic figures with clarity.

Intonation

1 2 3 4 a. Demonstrate the procedure for tuning their instruments.

1 2 3 4 b. Match pitches and play a melodic line in tune.

1 2 3 4 c. Play a part with accurate intonation and adjust to the vertical structure to produce a finely tuned chord.

Reading Skills

1 2 3 4 a. Recognize and play, at sight, rhythmic and tonal patterns as they occur in an instrumental line.

1 2 3 4 b. Define and apply through performance standard notation, dynamic and articulation markings, and musical terms.

Interpretive Skills

1 2 3 4 a. Define and perform with accurate style musical symbols and abbreviations, including grace notes, trills, and rolls.

1 2 3 4 b. Demonstrate an understanding that dynamic contrasts, various articulations, and tempo changes provide a source of variety and expression in music.

1 2 3 4 c. Perform phrases musically, expressing the natural tension and release.

1 2 3 4 d. Demonstrate an understanding of instrumental styles and textures.

Balance and Blend

1 2 3 4 a. Play with other instruments in an ensemble and control the individual instrument to achieve the desired group sound, including volume, vibrato, and timbre.

1 2 3 4 b. Recognize the value of amplification equipment and use it correctly where it is appropriate to the style of music.

Stage Presence

1 2 3 4 Demonstrate appropriate concert manners including posture, action, and attire.

Student Evaluation

1 2 3 4 Evaluate their individual and group performances/rehearsals and make suggestions for improvement.

Repertoire

1 2 3 4 a. Perform music of many styles, forms, and periods, such as popular, classical, jazz, aleatoric, electronic, and traditional.

1 2 3 4 b. Listen to, analyze, and perform music of other cultures.

Esthetics

1 2 3 4 a. Value the creation and re-creation of music.

1 2 3 4 b. Enjoy the unique experience that is available through participation in an instrumental ensemble and the performance of band literature.

II. ELEMENTS OF MUSIC

Rating Scale (Circle the appropriate number)

Students can:

Rhythm

1 2 3 4 a. Use a systematic counting method.

1 2 3 4 b. Perform or write dictated rhythmic patterns.

1 2 3 4 c. Demonstrate an understanding of rhythmic terminology, such as meter, tempo, accent, syncopation, and even and uneven rhythms.

Melody

1 2 3 4 a. Perform dictated tonal patterns.

1 2 3 4 b. Perform melodic intervals and patterns on their instruments.

1 2 3 4 c. Identify like, unlike, and irregular phrase lengths from aural and visual examples.

Theory

1 2 3 4 a. Identify, construct, and perform scales and arpeggios, such as major, minor, and other modes, as related to their music.

1 2 3 4 b. Demonstrate an understanding of key center by singing and playing the tonic and the starting tone of selected songs in several major and minor keys.

1 2 3 4 c. Sing melodic intervals and patterns using solfege, note names, or numbers.

Harmony

1 2 3 4 a. Recognize the function of tonic (I), subdominant (IV) and dominant (V) chords.

1 2 3 4 b. Recognize key changes within a song, visually and aurally.

1 2 3 4 c. Develop a historical perspective of harmonic development.

1 2 3 4 d. Recognize the function of dissonance in music.

1 2 3 4 e. Recognize the function of chromaticism, 12-tone row, and tone clusters and their place in 20th Century music.

1 2 3 4 f. Recognize a Standard Blues progression (visually and aurally).

Form

1 2 3 4 a. Recognize elements of a melodic line, such as motive, sequence, phrase and cadence (visually and aurally).

1 2 3 4 b. Identify and define binary and ternary forms.

1 2 3 4 c. Identify and define characteristics of different large forms of music such as symphony, concerto, opera, theme and variation, sonata, fugue, and rondo.

Expression

1 2 3 4 a. Recognize and interpret expressive markings.

1 2 3 4 b. Understand the use of vibrato as an expressive element.

Timbre

1 2 3 4 a. Recognize the characteristic timbre of the standard band and orchestral instruments.

1 2 3 4 b. Recognize the changes in timbre which result from the addition of mutes to instruments.

1 2 3 4 c. Demonstrate an understanding of various timbres by selecting appropriate instruments for composition and/or arrangements.

III. CREATIVE SKILLS

Rating Scale (Circle the appropriate number)

Students can:

Improvising

1 2 3 4 a. Improvise rhythmic and/or tonal patterns.

1 2 3 4 b. Improvise a melody or rhythmic accompaniment on a given chord progression.

Composing

1 2 3 4 a. Create and write original melodies using melodic and rhythmic notation.

1 2 3 4 b. Create harmonic accompaniments for existing and original melodies.

Arranging

1 2 3 4 a. Arrange/transpose music for a variety of instruments.

1 2 3 4 b. Create piano, combo, or instrumental accompaniments for songs, introductions or codas to songs, or original harmonies.

1 2 3 4 c. Expand their concepts of music through use of instruments, electronic media, and environmental sounds.

IV. STUDENT INVOLVEMENT

Rating Scale (Circle the appropriate number)

Student can:

Conducting

1 2 3 4 a. Recognize and demonstrate the basic conducting patterns of 2,3, and 4.

1 2 3 4 b. Function as a student conductor in either junior or senior high school instrumental classes.

Accompanying

1 2 3 4 a. Experience being accompanied by piano, small ensemble, band, or orchestra on standard solo repertoire.

1 2 3 4 b. Experience accompanying on their instruments or on instruments such as piano, percussion, guitar or electric bass.

1 2 3 4 c. Experience being part of an ensemble which accompanies a solo instrument, voice, or large vocal ensemble.

Listening

1 2 3 4 a. Differentiate between various styles of music and effectively evaluate the quality with which they are performed.

1 2 3 4 b. Involve themselves with musical experiences outside of school.

Concert/Clinic Attendance

1 2 3 4 a. Attend concerts/clinics of school, college, or professional quality through field trips or guest appearances.

1 2 3 4 b. Discuss and evaluate concert and clinic performances

Concert Preparation

1 2 3 4 a. Assist in selecting music and arranging the order of programs.

1 2 3 4 b. Demonstrate the ability to promote a program by designing posters and/or program covers, writing radio and newspaper releases, writing program notes, or visiting service clubs and churches to discuss upcoming programs.

Student Government

1 2 3 4 a. Recognize the value of individual practice.

1 2 3 4 b. Recognize the value of private instruction on their instruments.

V. MUSIC THROUGH LIFE

Rating Scale (Circle the appropriate number)

Students can:

Avocations

1 2 3 4 a. Prepare for fulfilling use of leisure time by developing good listening skills in music.

1 2 3 4 b. Discover that music arouses a wide range of varied feelings — giving a satisfying outlet to some of man's deepest emotions.

1 2 3 4 c. Demonstrate knowledge of outlets for individual performance both in school and after graduation.

Consumership

1 2 3 4 a. Demonstrate ability to evaluate their equipment and record and tape needs for their leisure-time listening.

1 2 3 4 b. Demonstrate knowledge of music consumer print sources as Schwann Catalog, Consumer Reports, and Hi Fi/Stereo Review.

1 2 3 4 c. Demonstrate ability to evaluate quality in various products such as electronic equipment, recordings, and pianos.

1 2 3 4 d. Demonstrate knowledge of comparative shopping techniques for the purchase of a quality instrument and/or equipment.

Vocations

1 2 3 4 a. Demonstrate understanding of music careers and music-related careers, job availability, job description, qualifications, and training or education necessary.

1 2 3 4 b. Explore music careers by listening to guest speakers and taking field trips.

1 2 3 4 c. Demonstrate knowledge of the impact and manipulative effect of music on an individual and on society through such avenues as mass media advertising.

VI. CURRICULUM OFFERINGS AND ORGANIZATION

Rating Scale (Circle the appropriate number)

Offerings

1 2 3 4 a. There is instrumental instruction for beginning, intermediate, and advanced performers at both junior and senior high school levels.

1 2 3 4 b. There are music classes such as theory, literature, history, composition, and guitar available for students who may not be involved in the performing organizations.

1 2 3 4 c. In the course of a student's career, instruction is offered in the following musical styles:

Medieval and Renaissance	20th Century — traditional
Baroque	20th Century — avant-garde
Classical	Current "pop" (rock, folk, gospel, etc.)
Romantic	Jazz
Impressionistic	Musical theater

1 2 3 4 d. Opportunities exist for an exploratory experience with a variety of musical instruments.

1 2 3 4 e. Opportunities exist for orchestral and band performance.

1 2 3 4 f. Opportunities for solos and participation in groups such as duets, quartets, and other small ensembles are a part of the instructional program.

1 2 3 4 g. Opportunities for in-class instruction in jazz and popular music are available.

Scheduling and Staffing

1 2 3 4 a. The school's scheduling procedures permit students to participate in performing groups and to elect music courses which they want and need (e.g., both band and chorus).

1 2 3 4 b. The music teacher has a preparation period and no more than five classes per day, which should not include more than three or four performing groups.

1 2 3 4 c. There is an adequate number of music teachers or para-professional assistants for large ensembles (over 50).

1 2 3 4 d. There is an adequate number of music teachers in relation to the needs of the students.

VII. MATERIALS, EQUIPMENT, FEES, AND FACILITIES

Rating Scale (Circle the appropriate number)

Materials

1 2 3 4 a. Adequate provision is made for the purchase of sheet music.

1 2 3 4 b. Containers are available for library storage of sheet music.

1 2 3 4 c. Sheet music is provided for all classes and performing groups.

1 2 3 4 d. The school library is supplied with books and periodicals about music as well as recordings and other appropriate materials.

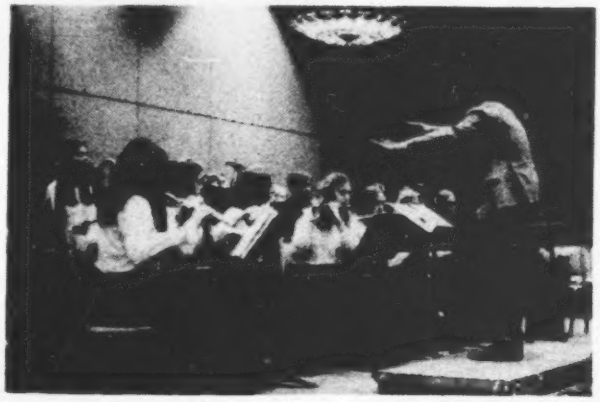
1 2 3 4 e. Inventory of equipment and supplies is accurate and current.

Equipment

1 2 3 4 a. Adequate provision is made for the purchase, repair, and replacement of quality equipment for a balanced instrumentation.

1 2 3 4 b. Minimally the school instrumental inventory includes:

Piccolos	Tenor saxophones	Orchestra bells
Oboes	Baritone saxophones	Timpani
Bassoons	Horns	Bass drums
Bass clarinets	Baritones	Cymbals
	Tubas	Assorted percussion accessories
		Electronic tuner



1 2 3 4 c. Pianos are available in rehearsal rooms, practice rooms, and performance areas and are tuned on a regular schedule.

1 2 3 4 d. Enough music stands are provided so that each student in a performing group is able to read his music easily.

1 2 3 4 e. Properly designed chairs are provided.

1 2 3 4 f. Sufficient instrumental risers for rehearsal and performance are available.

1 2 3 4 g. A high quality stereo tape recorder and record player are housed in the music department.

1 2 3 4 h. An acoustical sound shell for performance is available if the performance area requires it.

1 2 3 4 i. A high quality sound amplification system is available when needed (matching microphones, amplifiers, and speakers).

1 2 3 4 j. Jazz ensemble equipment is available, such as trap drum set, electric bass guitar, electric piano, and synthesizer, all with proper amplifiers.

1 2 3 4 k. Blackboards and bulletin boards are provided.

1 2 3 4 l. An overhead projector, videotape equipment, and cassett players are available.

Fees

1 2 3 4 a. Adequate budgetary provisions are made for student entrance fees and travel to Oregon Music Educators' events such as State and Regional meetings, contests, festivals, and clinics.

1 2 3 4 b. Adequate budgetary provisions are made for band travel to community-related public performances, such as service clubs, park concerts, and parade sites.

1 2 3 4 c. Adequate budgetary provisions are made for directors' registration fees, expenses, and travel to Oregon Music Educators' events such as State and Regional meetings, contests, festivals and clinics.

Facilities

1 2 3 4 a. The music instruction area is located so that disturbance of or by other disciplines is at a minimum while providing pleasant coexistence for vocal and instrumental small- and large-group rehearsals and instruction. Attention has been given to partitions and stopping transfer of sound by way of ceilings, floors, ducts, windows, doors, or transfer through the building structure.

1 2 3 4 b. The area provided for music instruction is adequate in size and functions well acoustically. A room 50 x 60 feet with a ceiling 12-16 feet high will accomodate 70 instrumentalists and equipment. Room surfaces should be nonparallel, with a proper mixture of materials for both reflection and absorption. Light intensity is 70-100 foot candles and controlled so that students are shielded from glare or direct sunlight. The ventilation system insures frequent changes of room air and temperature control.

1 2 3 4 c. Space is provided for the storage of instruments and percussion equipment.

1 2 3 4 d. Space is provided for storage of sheet music and for storage and security of uniforms, risers, acoustical sound shell, and sound amplification equipment.

1 2 3 4 e. Solo and small ensemble practice rooms are available.

1 2 3 4 f. Office space is provided for the music staff, complete with an outside telephone.

1 2 3 4 g. Space is provided for the sorting and repair of sheet music.

1 2 3 4 h. Space is provided, including a sink, for cleaning, maintenance, and minor repair of instruments.

1 2 3 4 i. An auditorium is readily accessible for rehearsals and performance.

OVERALL EVALUATION

1. General Information:
   a. Total school enrollment _____
   b. Number of full-time band music teachers (or equivalent) ____
   c. Percentage of students participating in:
      Band program _____ Band ensembles _____
      Special interest groups ____ General music program ___
2. Circle the number which best describes the overall instructional program in each of the categories:
   1 2 3 4 Performance Skills
   1 2 3 4 Elements of Music
   1 2 3 4 Creative Skills
   1 2 3 4 Student Involvement
   1 2 3 4 Music Through Life
   1 2 3 4 Curriculum Offerings and Organization
   1 2 3 4 Materials, Equipment, Fees, and Facilities
3. As a music teacher, which do you regard as the most satisfactory and commendable areas in the band music program?

4. In what areas is the band music program most in need of improvement?

5. What are the limitations on the band music program because of lack of facilities or equipment?

6. Recommend, in order of priority, steps for the improvement of limitations in the band music program:

   Immediate:

   Long-range:

7. Special situations not covered in the checklist:

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